Edition Eulenburg

No. 421

SCHUMANN

Op. 61

Symphony No. 2

C major – Ut majeur – C dur

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Edition Eulenburg

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Sr. Maj. dem König Oskar I. von Schweden und Norwegen
ehrfurchtsvoll zugeeignet

SYMPHONY, No. 2

C major

for Orchestra

by

ROBERT SCHUMANN

Op. 61

First performance 5th November, 1846, at Leipzig,
Gewandhaus, Felix Mendelssohn-Bartholdy conducting

Foreword by Max Alberti

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Edition Eulenburg, Inc, New York

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I. Sostenuto assai – Allegro ma non troppo . . 1

II. Scherzo. Allegro vivace 62

III. Adagio espressivo 110

IV. Allegro molto vivace 123

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Schumann, Symphony No. 2, C major

After the indisputable success of his first orchestral work, the First Symphony, in March 1841, Schumann would have preferred to continue composing for the orchestra only. But this enthusiasm seems to have been damped considerably by the lukewarm reception accorded to the "second" (in d minor), which he then put aside. (Schumann revised this symphony ten years later, and only then was it published as "No 4"). Four years passed until he began another symphonic work. As usual, Schumann wrote the sketch for the C major symphony in a very short time: between 12th and 18th December 1845. The complete score, however, which he began in February 1846, was not completed until October, as his work was interrupted by a prolonged illness — the first sign, perhaps, of the tragic fate of later years. But his work shows no traces of disease; on the contrary, it shows us the composer at the height of his powers. "Grave and mature depth of feeling, bold decisiveness of form and overpowering wealth of expression" is Ph. Spitta's verdict (Grove, "Dictionary of Music and Musicians"). One could. however, see in this symphony a song of triumph over his illness, and Abert in his Schumann biography speaks of the "battles of an inflexible will against a hostile fate", saying that Schumann wanted "to free himself from his physical sufferings through this work."

But despite the captivating and pathetic verve of the work, the first performance (on 5th Nov. 1846 in the Leipzig Gewandhaus) did not bring the expected success. This can hardly have been due to the direction of Mendelssohn, whose greatness as a conductor was acknowledged since long; nor can reticence on the part of the public have been the cause of it, as Schumann's name was already familiar to them. Possibly the audence was tired by the lengthy programme, which the symphony concluded, especially as the first item — Rossini's "William Tell" Overture — was demanded

Schumann, Symphonie No. 2, C dur

Während Schumann, verwöhnt durch den unbestrittenen Erfolg seines ersten Orchesterwerks, der 1. Symphonie, im März 1841, am liebsten nur noch für Orchester schreiben wollte, scheint diese Begeisterung durch die viel lauere Aufnahme der „zweiten" in d moll stark eingedämmt worden zu sein; er ließ deshalb dieses Werk liegen, gab es zunächst auch nicht heraus und hat es erst viel später, nach 10 Jahren, umgearbeitet und als vierte bezeichnet. Er ließ auch vier Jahre vergehen, bis er sich wieder an ein symphonisches Werk machte; die Skizze zur C dur-Symphonie wurde in der Zeit vom 12.—28. Dezember 1845, also wie immer bei Schumann, sehr schnell hingeschrieben. Dagegen wurde die Ausführung, die er im Februar 1846 begann, durch längere Krankheit, in der wir vielleicht den Vorboten des späteren Verhängnisses zu erblicken haben, unterbrochen und deshalb erst im Oktober beendet. Aber das Werk enthält keinerlei Krankheitsspuren; im Gegenteil: es zeigt seinen Schöpfer auf der Höhe der Meisterschaft. „Große Tiefe und Reife der Empfindung, kühne Entschlossenheit und überwältigender Reichtum des Ausdrucks", so urteilt Ph. Spitta in Grove, "Dictionary of Music", über dieses Werk. Nur insofern mag die Krankheit eingewirkt haben, als eine Art von Triumph über dieselbe zum Ausdruck kommen soll.

Trotzdem und trotz des fortreißenden, pathetischen Schwunges, der dem Werk nicht abgesprochen werden kann, brachte die Erstaufführung, die am 5. November 1846 im Gewandhaus zu Leipzig stattfand, nicht den erwarteten Erfolg. Die Leitung Mendelssohns, der damals der anerkannt führende Meister des Taktstocks war, kann kaum die Schuld daran tragen; ebensowenig kann die Zurückhaltung des Publikums die Ursache sein, da Schumann diesem längst bekannt war. Vermutungsweise kann man annehmen, daß die Hörer durch das zweifellos zu lange Programm ermüdet waren, zumal die am Anfang gespielte Tell-Ouver-

and played da capo. Also the above-mentioned militant character of the work made a spontaneous success unlikely. Schumann himself dedicated it to his fight against his illness: "I sketched it while still suffering — I think I can say that it reflects and was influenced by the resistance of my spirit against my physical condition. The first movement is full of this struggle, and of capricious and obstinate character" (Wasielewski, "Schumann"). This incident caused some slight tension in the otherwise so close friendship between Mendelssohn and Schumann. But the crisis must have been overcome very quickly, for already on 16th November Mendelssohn conducted the symphony again in a concert organised by Clara Schumann. This time the performance was successful, as Schumann had meanwhile made several important alterations. Above all he had added the trombones, which were not contained in the original score and without which certain passages doubtlessly lacked brilliance. In this new form Schumann offered the work to the publisher F. Whistling in Leipzig, who accepted it together with several smaller compositions. Judging by several admonitory letters of Schumann's the production was rather protracted, and the next performance of the symphony (on 10th July 1847 in Zwickau, at a charity concert for the needy of the Upper Erzgebirge) was still given from manuscript material. In November of the same year, however, score and parts appeared in print, now as "Symphony No 2", whereas in the first performances Schumann had avoided any numbering of the work. In this way the d minor symphony, which had already been performed, but was not yet published, was definitely relegated to a later number.

The fact that Schumann could undertake to dedicate the work to King Oskar I. of Sweden and Norway proves the international reputation which he enjoyed already at that time. The king accepted the dedication and in recognition bestowed a medal on the composer.

June, 1945.

DR. MAX ALBERTI

ture von Rossini da capo verlangt und gespielt wurde, und die Symphonie am Schluß stand. Einem spontanen Publikumserfolg stand wohl auch der erwähnte kämpferische Charakter des Werkes entgegen; denn auch nach Schumanns eigener Äußerung war es dem Kampf gegen die Krankheit gewidmet: „Ich skizzierte es, als ich physisch noch sehr leidend war; ja ich kann wohl sagen, es war gleichsam der Widerstand des Geistes, der hier sichtbar influiert hat," und durch den ich meinen Zustand zu bekämpfen suchte. Tatsächlich kam es darüber zu einer leichten Abkühlung der sonst so innigen Freundschaft zwischen Mendelssohn und dem Komponisten. Jedoch scheint diese Krise bald überwunden gewesen zu sein; denn bereits am 16. November, in einem von Clara Schumann veranstalteten Konzert, fand eine Wiederholung statt, die ebenfalls Mendelssohn dirigierte, und die offenbar befriedigend verlaufen ist, nachdem Schumann inzwischen mehrere zum Teil wesentliche Änderungen vorgenommen, vor allem die Posaunen hinzugefügt hatte, die ursprünglich in der Partitur nicht vorhanden waren, und deren Fehlen, wie nicht zu bezweifeln, gewisse Stellen etwas matt klingen lassen mußte. In dieser ergänzten Gestalt bot Schumann das Werk dem Verlag F. Whistling in Leipzig an, der es wie auch andere, kleinere Werke von ihm erwarb, aber offenbar etwas saumselig in der Drucklegung war; verschiedene Mahnbriefe Schumanns lassen darauf schließen. So mußte bei der nächsten Aufführung, die am 10. Juli 1847 in Zwickau zum besten der Notleidenden im oberen Erzgebirge stattfand, noch geschriebenes Notenmaterial benutzt werden. Aber im November dieses Jahres erschienen Partitur und Stimmen, und zwar als „Zweite Symphonie", während Schumann bei der ersten Aufführung eine Nummerierung vermieden hatte.

Daß Schumann damals schon einen internationalen Ruf genoß, geht daraus hervor, daß er es wagen konnte, das Werk König Oskar I. von Schweden und Norwegen zu widmen; dieser nahm die Widmung an und erwies sich durch eine wertvolle Medaille erkenntlich.

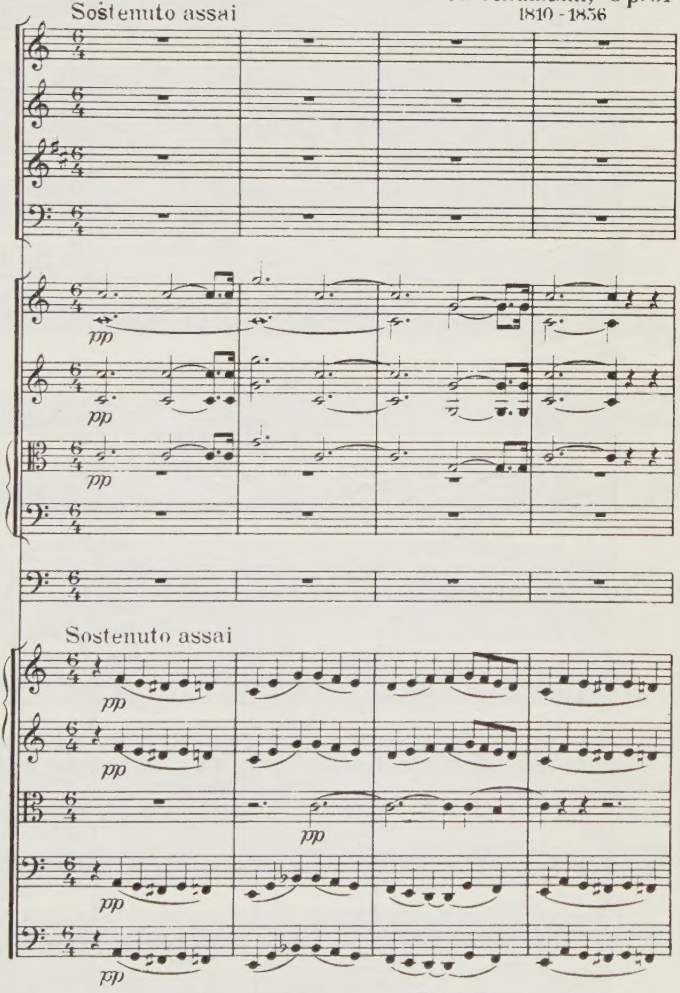
Juni 1945.

DR. MAX ALBERTI

Symphony, No. 2

I

R. Schumann, Op. 61
1810 - 1856



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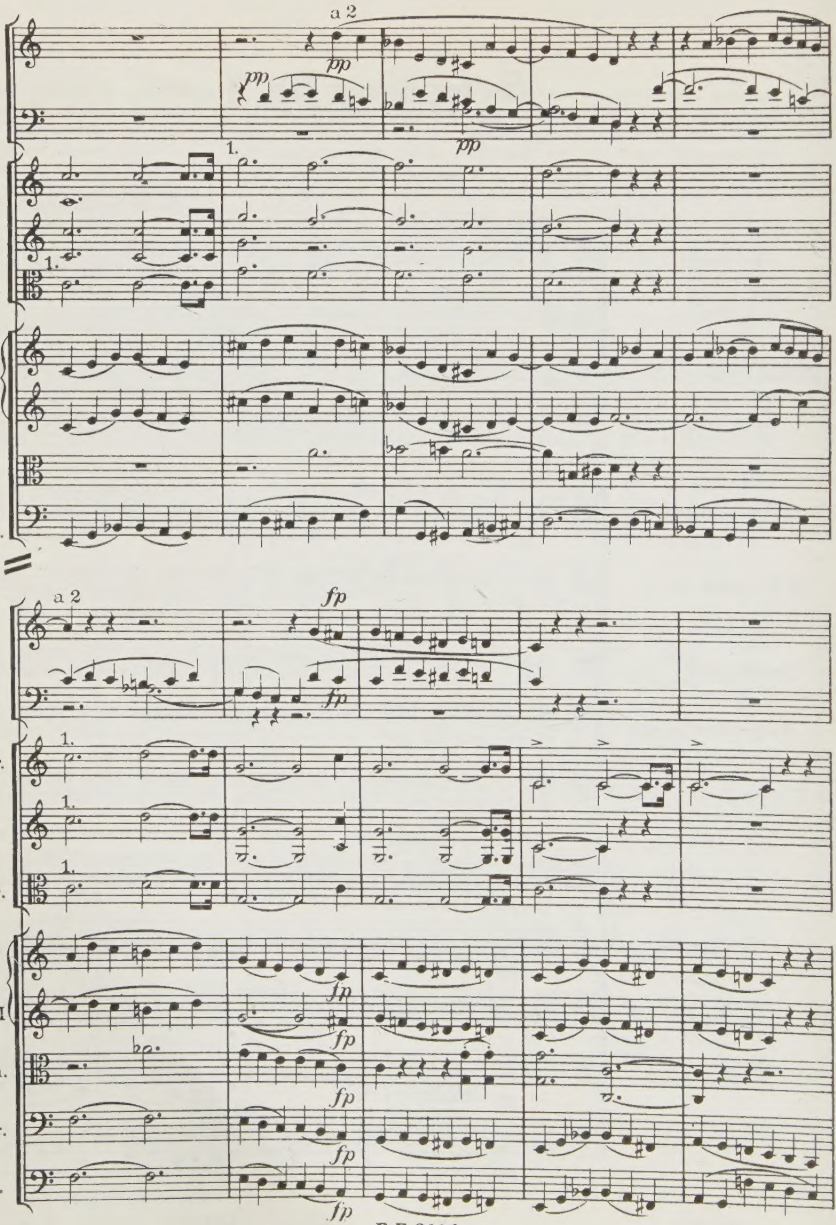
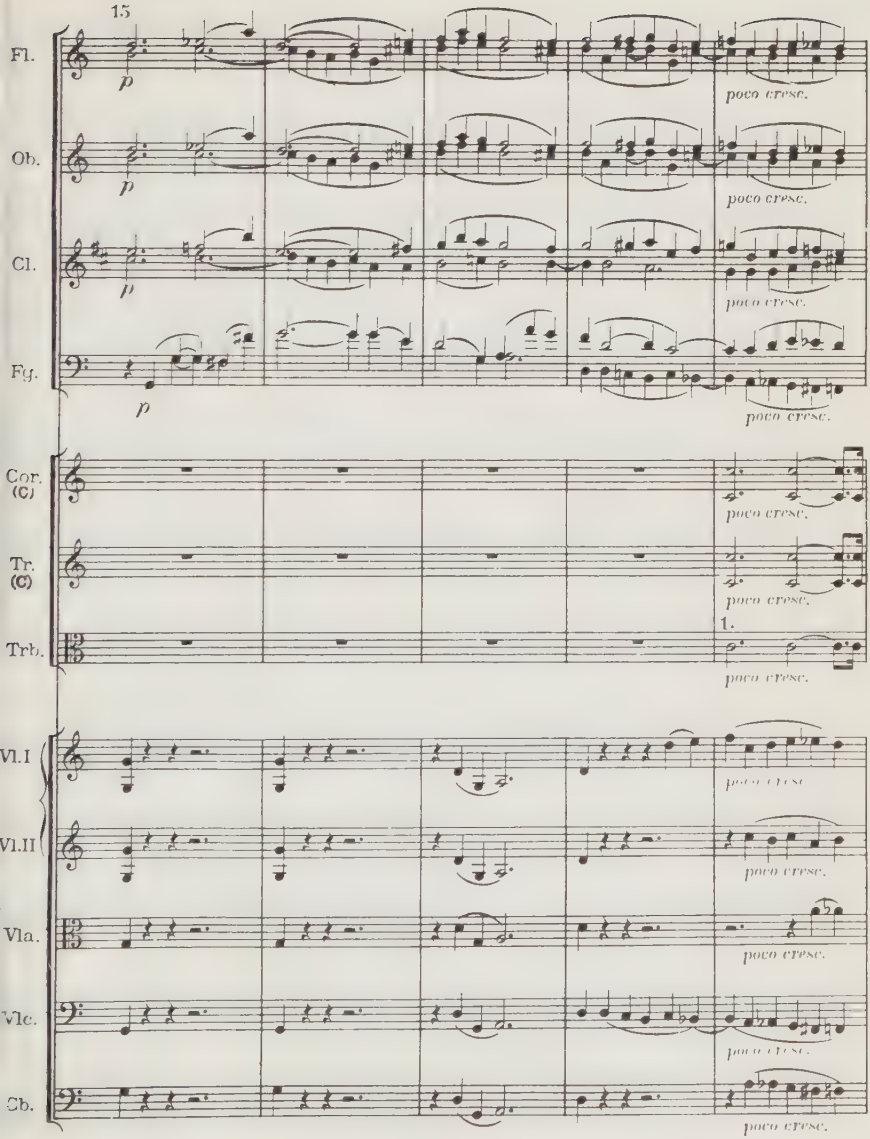
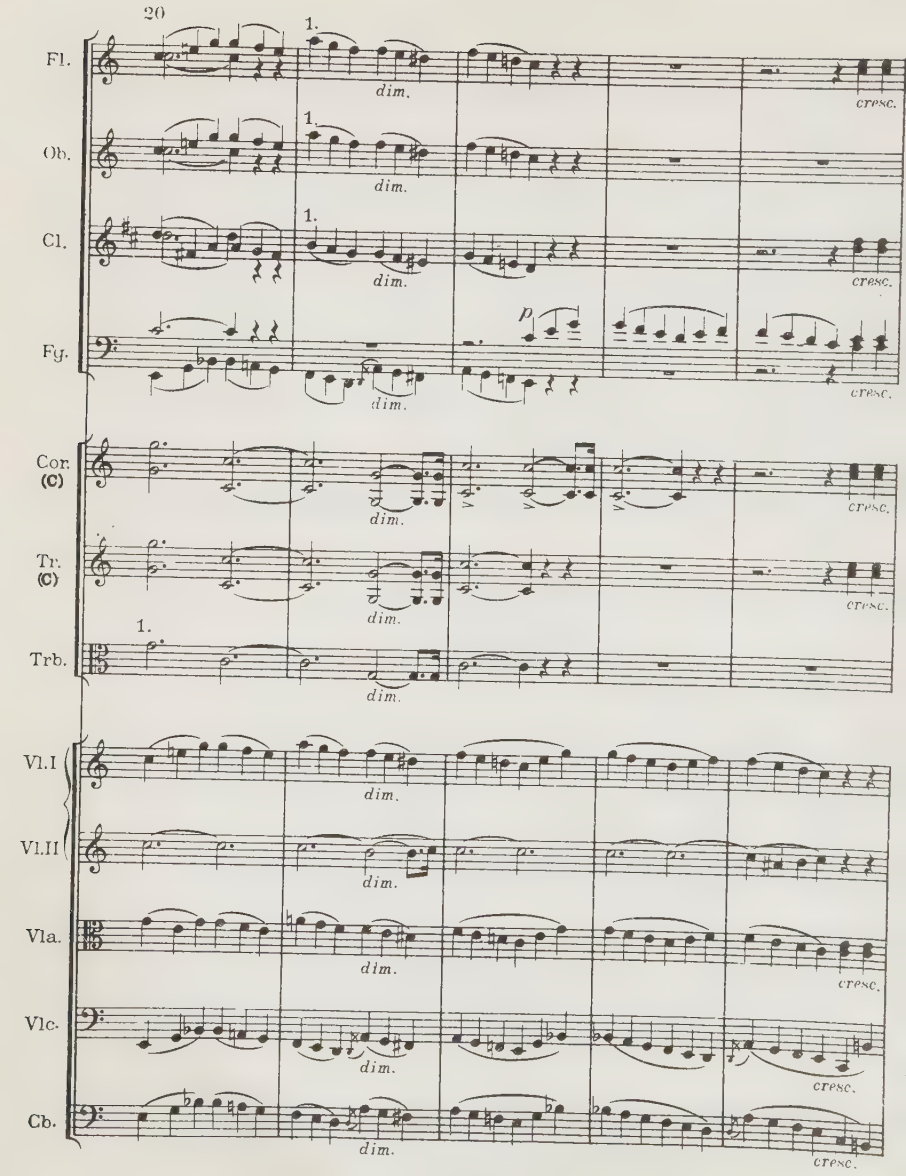
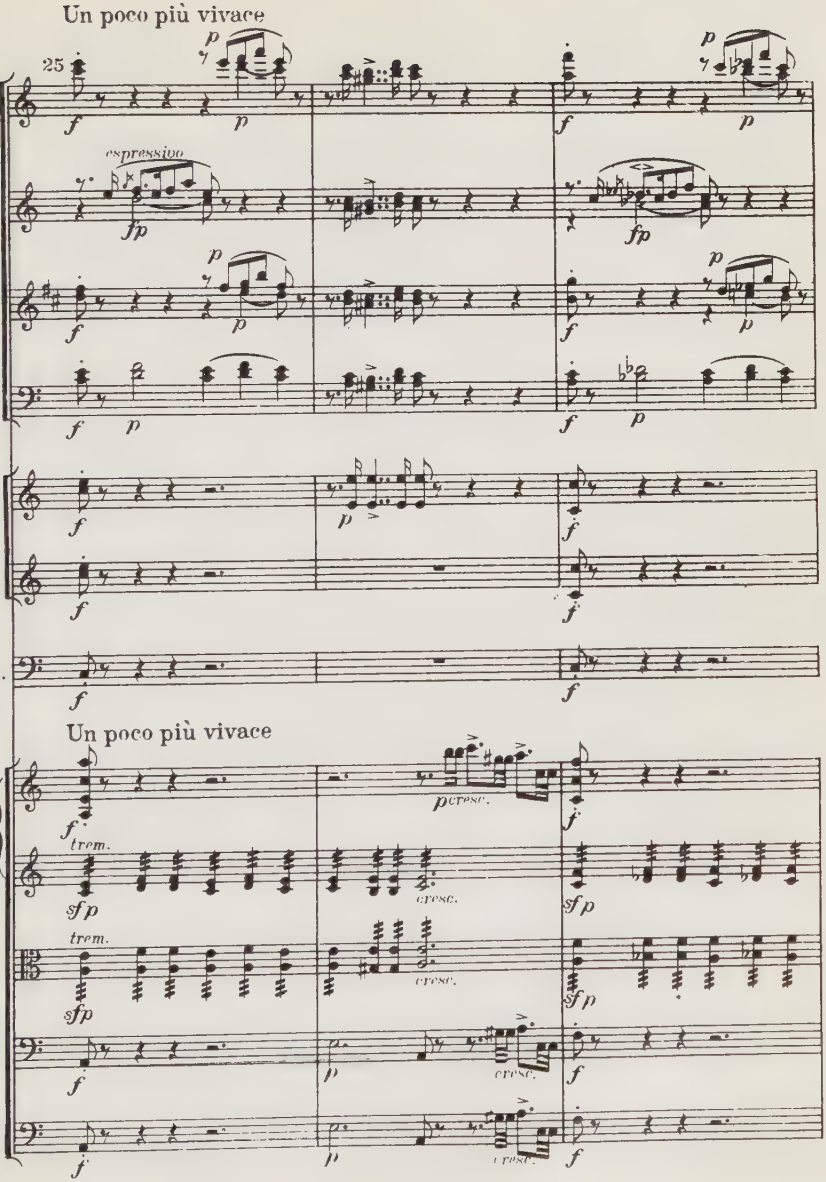
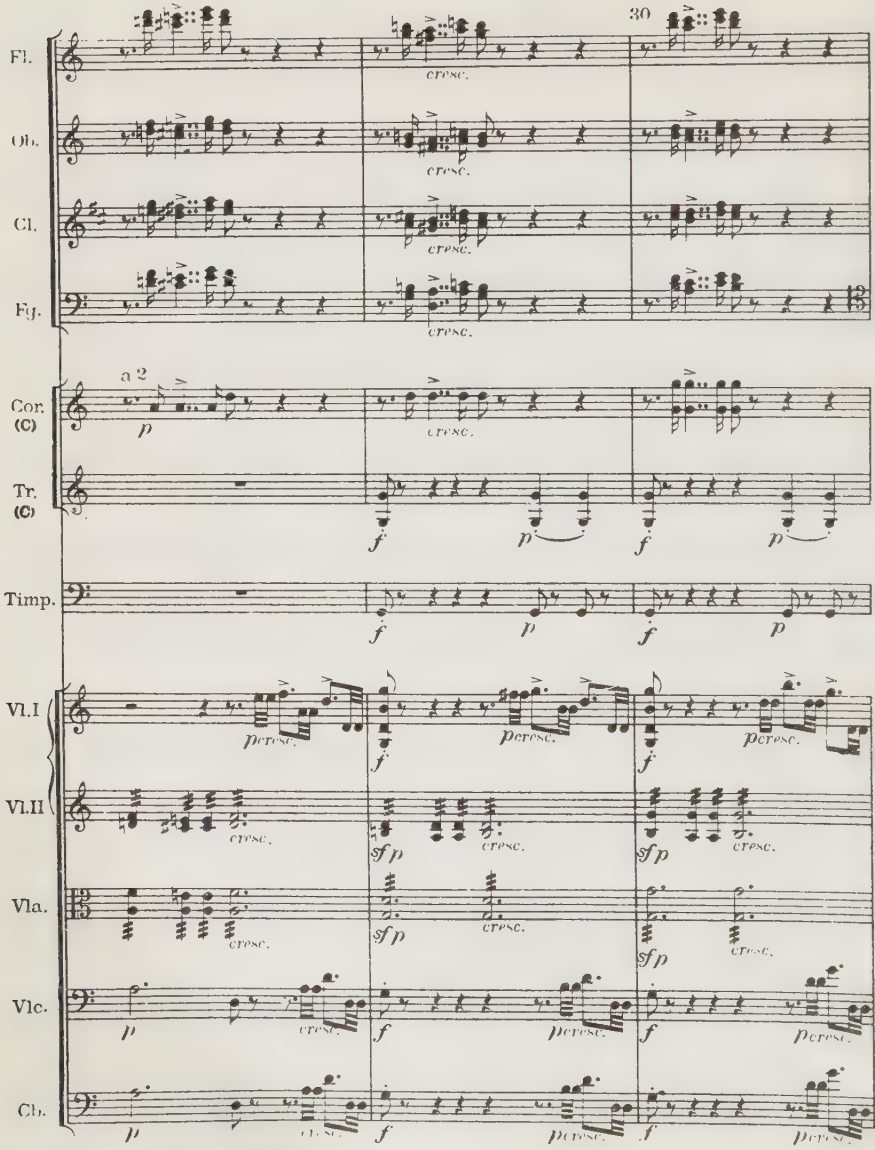

a 2
Fl.
pp
Fg.
pp
pp
1.
Cor.
(C)
Tr.
(C)
1.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
fp
Fl.
Fg.
fp
1.
Cor.
(C)
1.
Tr.
(C)
1.
Trb.
Vl.I
fp
Vl.II
fp
Vla.
fp
Vlc.
fp
Cb.
fp


15
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
poco cresc.
1.


20
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
dim.
cresc.
p


Un poco più vivace
25
Fl.
Ob.
espressivo
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Un poco più vivace
Vl.I
Vl.II
Vla.
Vlc.
Cb.
trem.
cresc.


30
Fl.
Ob.
Cl.
Fg.
cresc.
a 2
Cor. (C)
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Vl.I
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Vla.
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Cb.
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f
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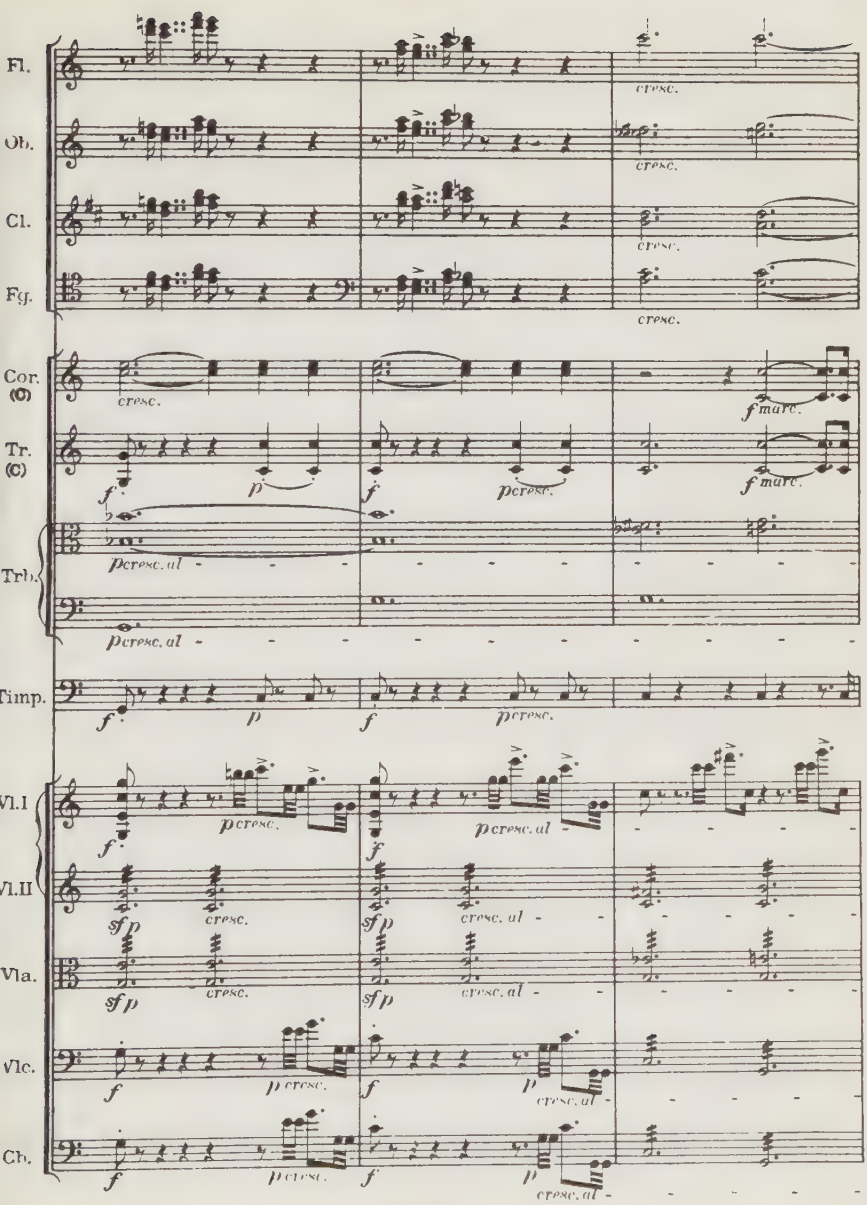
pcresc.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Fg.
cresc.
Cor. (C)
Tr. (C)
f
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Cb.
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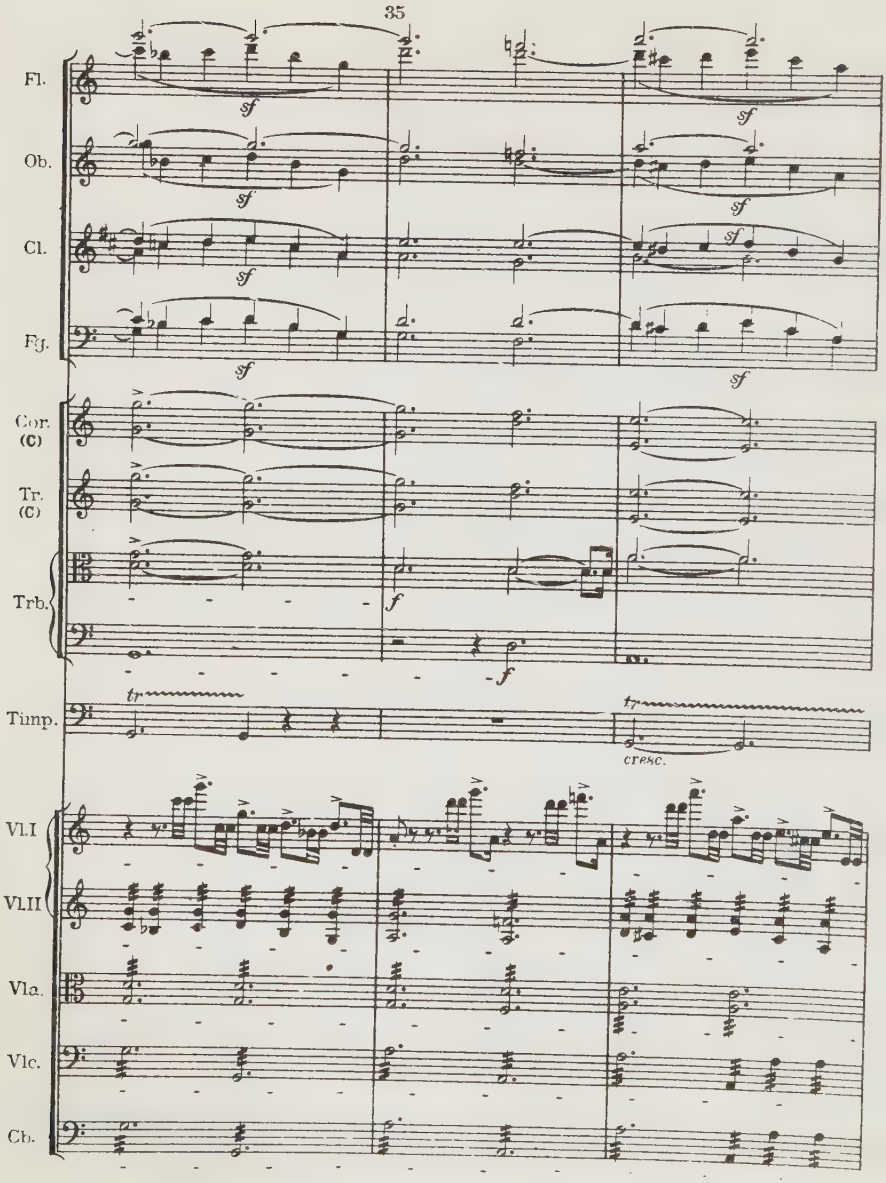
35
Fl.
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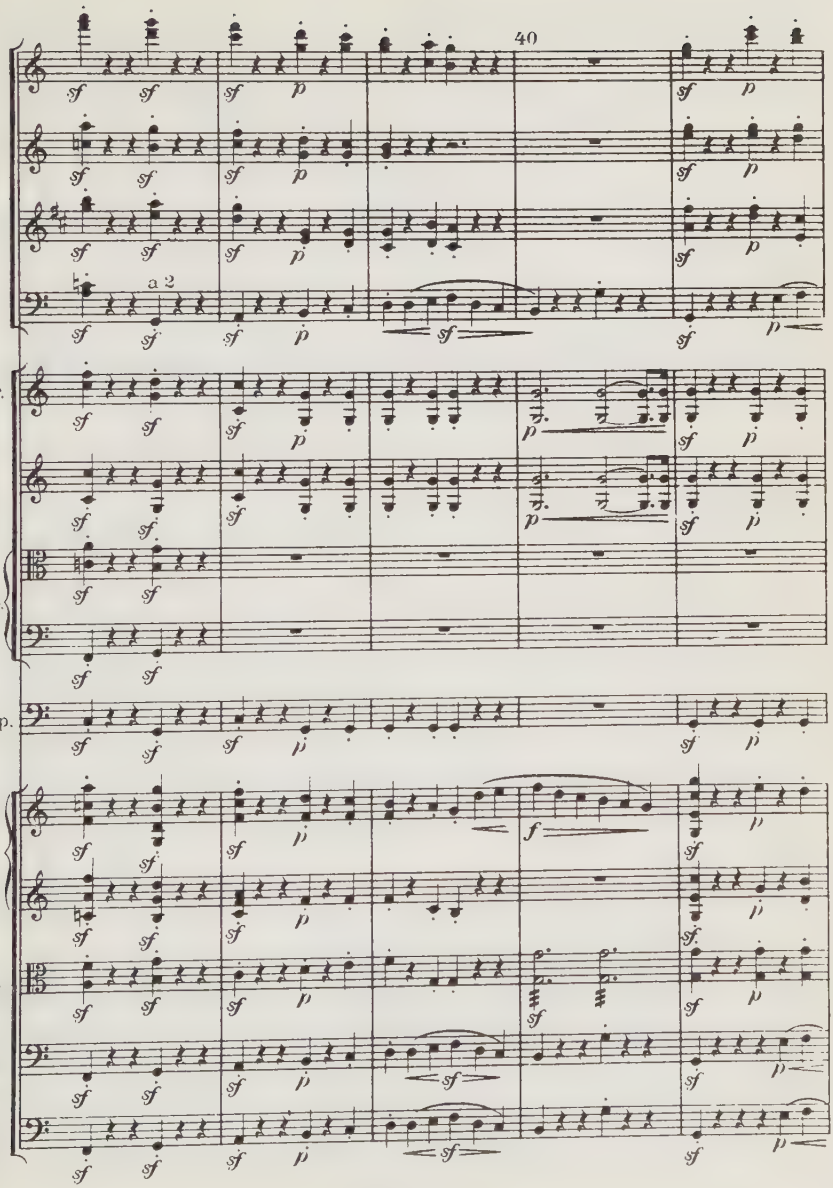
40
Fl.
Ob.
Cl.
a 2
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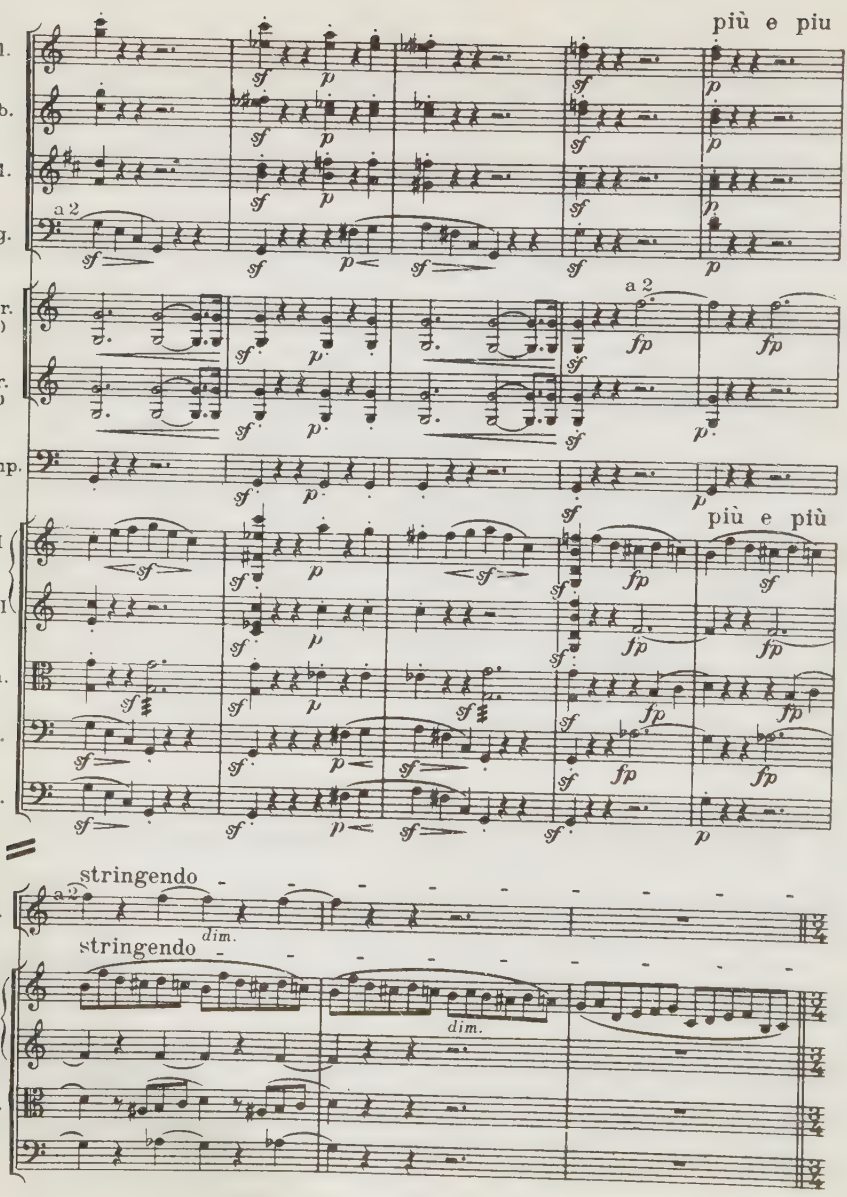
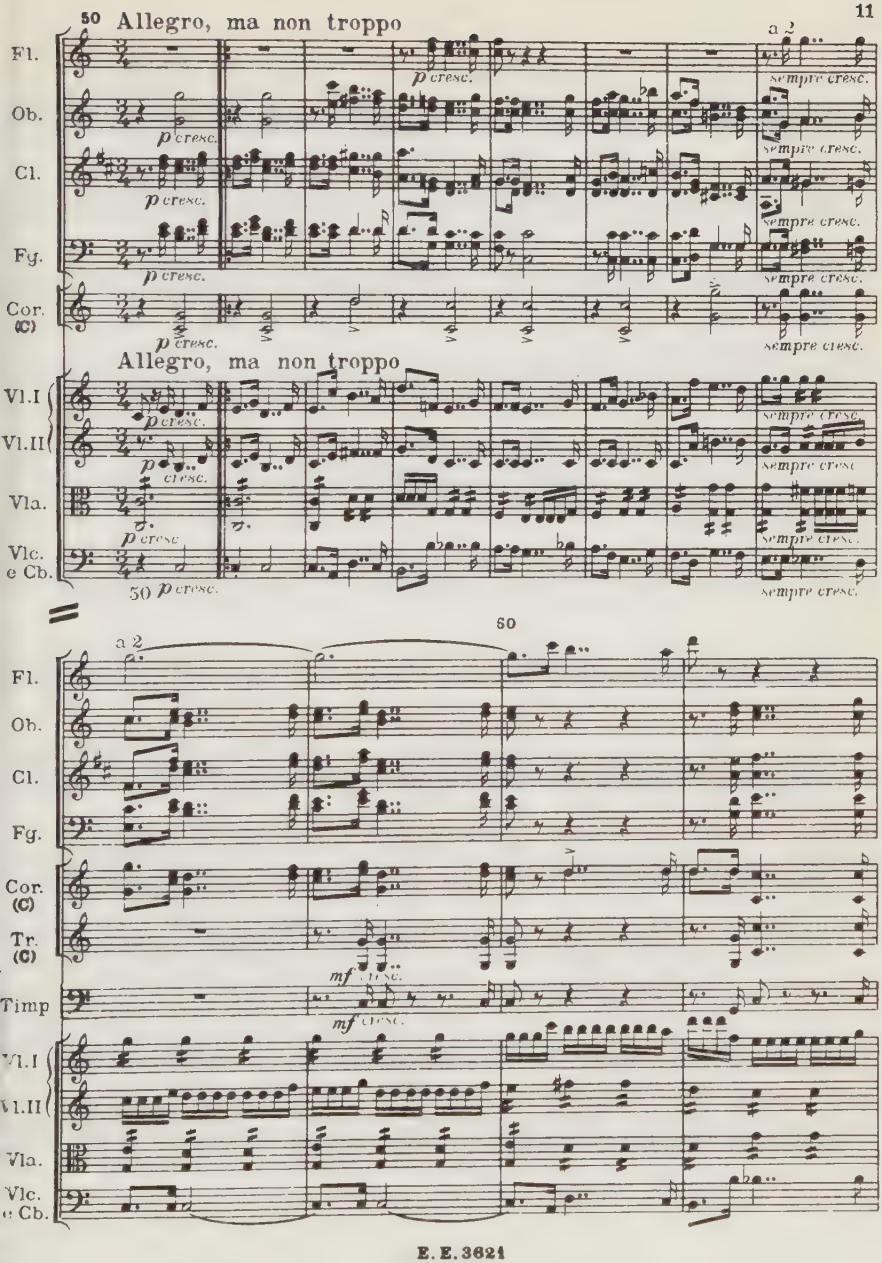
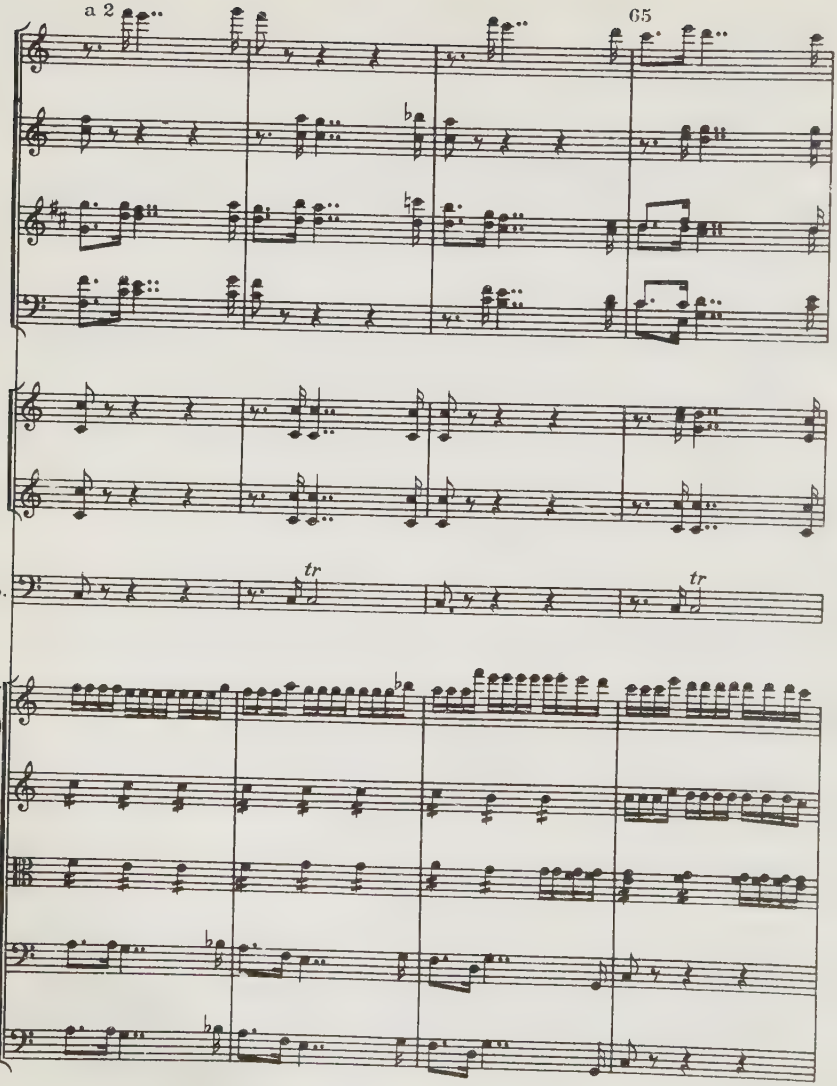
Vla.
Vlc.
Cb.


più e piu
Fl.
Ob.
Cl.
Fg.
a 2
Cor. (C)
Tr. (C)
a 2
Timp.
più e più
Vl.I
Vl.II
Vla.
Vlc.
Cb.
stringendo
a 2
dim.
stringendo
dim.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.


50 Allegro, ma non troppo
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
p cresc.
sempre cresc.
Allegro, ma non troppo
60
Tr. (C)
Timp
mf cresc.


a 2
65
Fl.
Ob.
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tr
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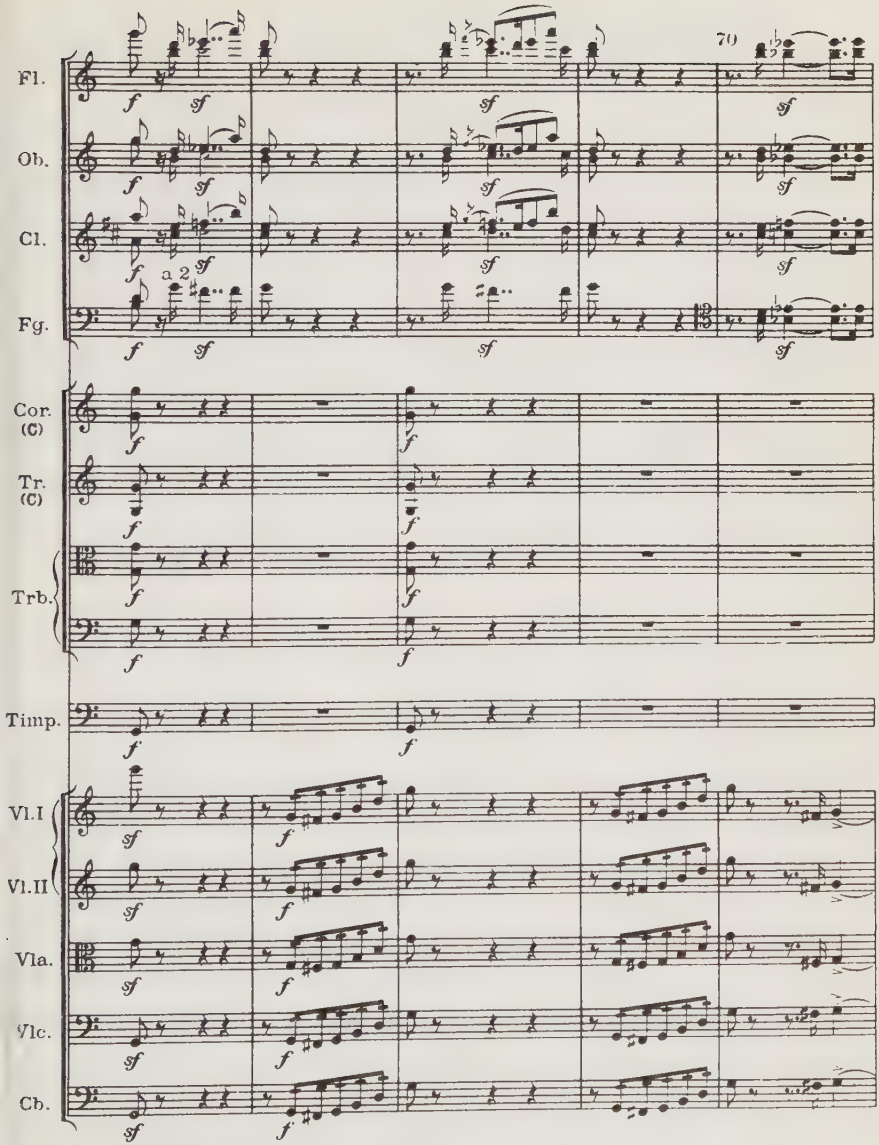
70
Fl.
Ob.
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a 2
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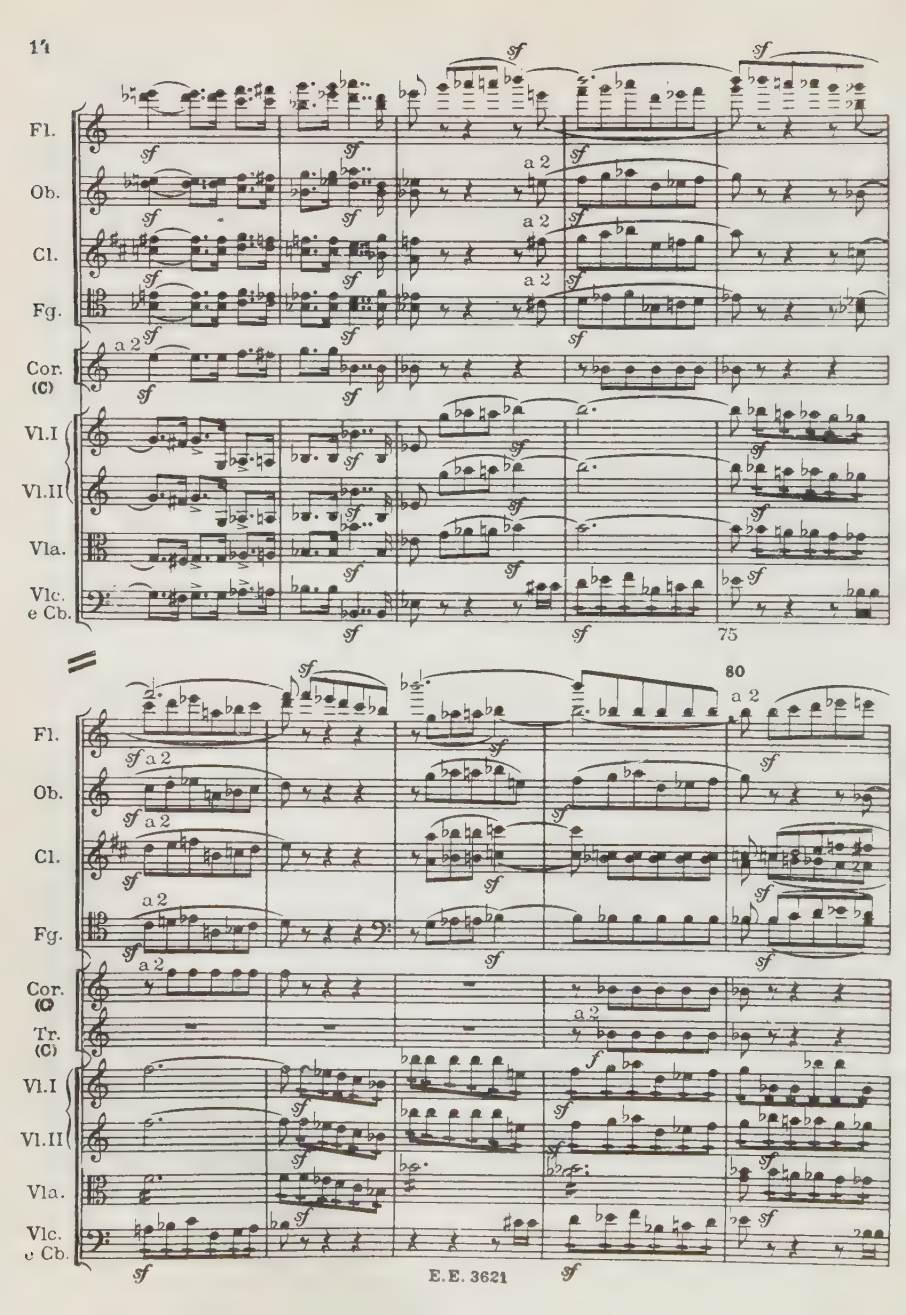
Cb.


Fl.
Ob.
Cl.
Fg.
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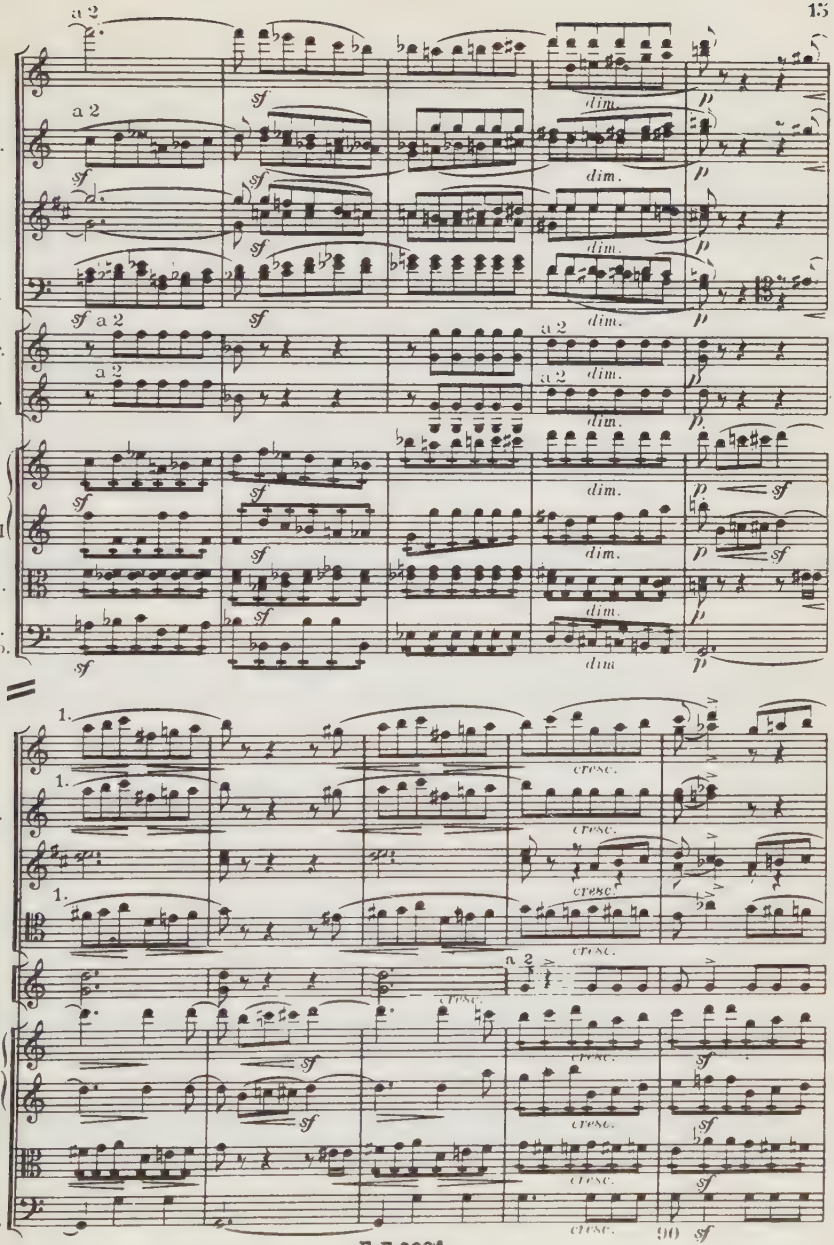
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
sf
75
80
Tr. (C)
f


Fl.
Ob.
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Cor. (C)
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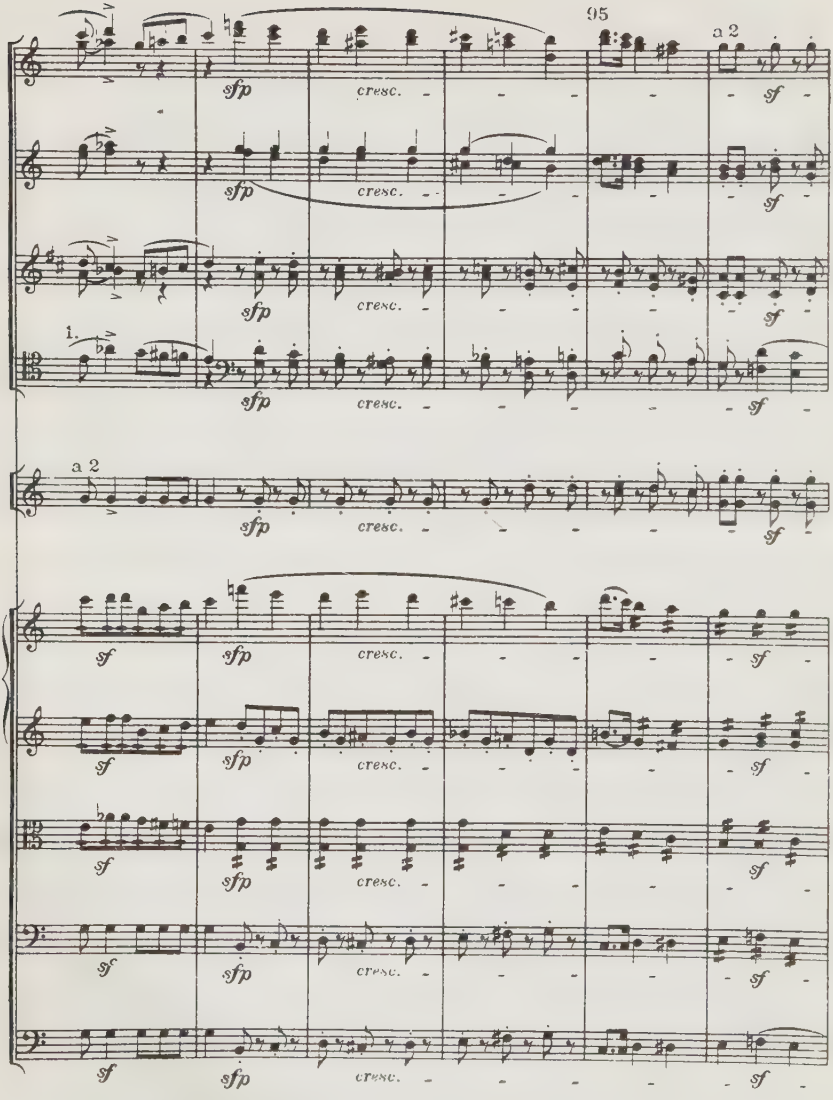
a 2
sf
dim.
p
cresc.
1.
90


95
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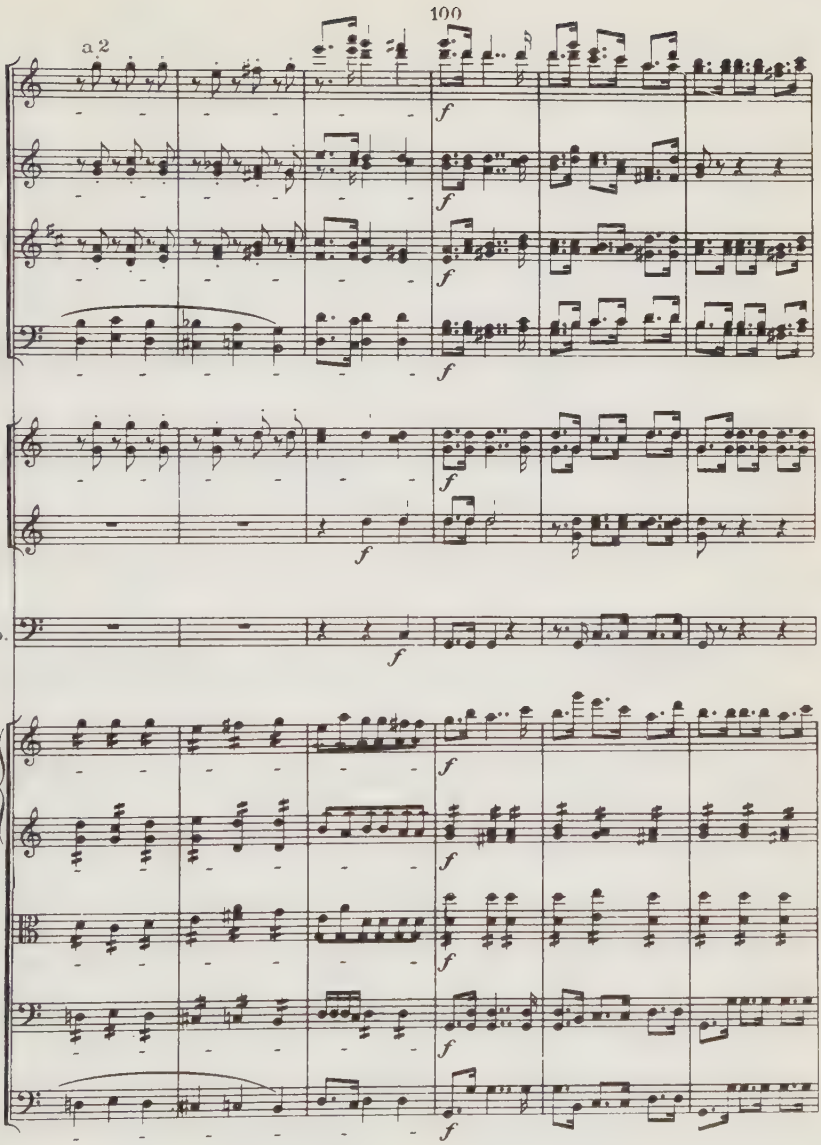
100
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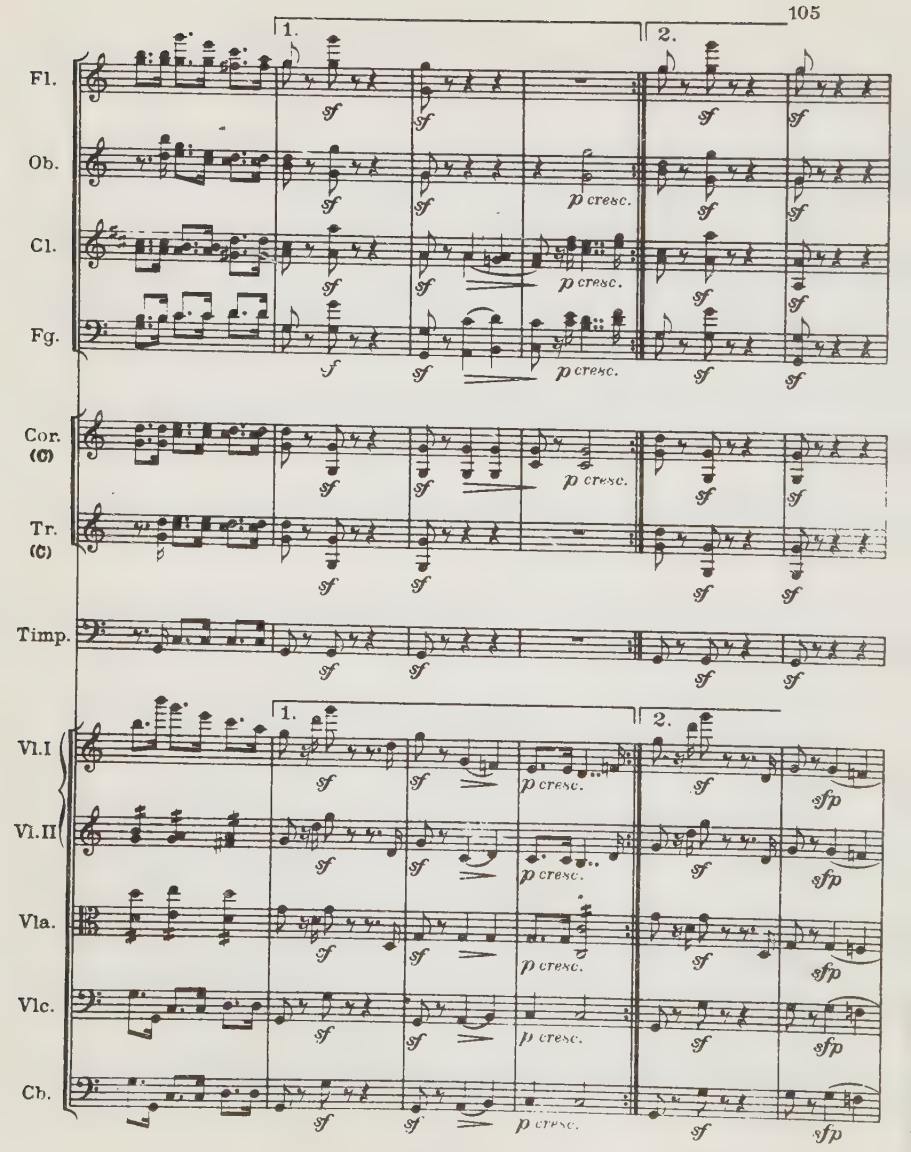
105
1.
2.
Fl.
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Vlc.
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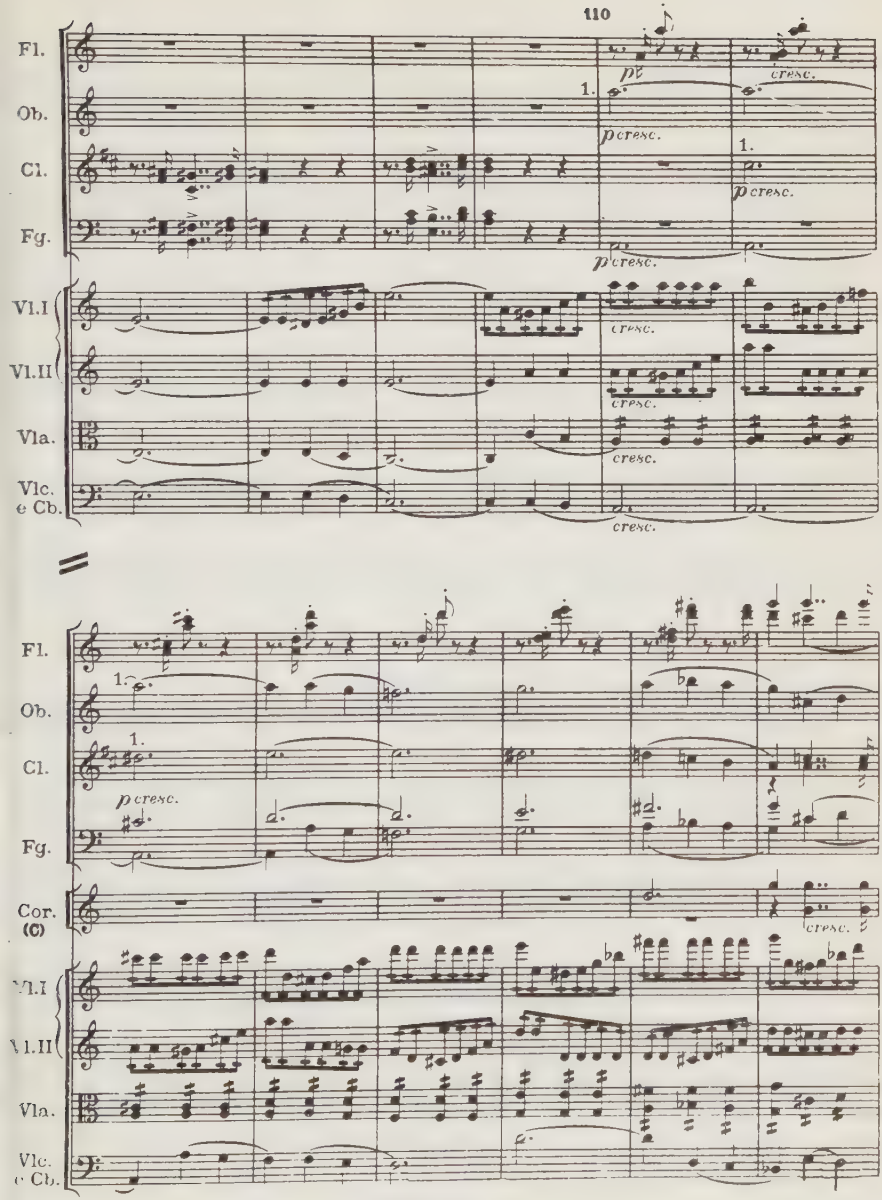
sf
p cresc.
sfp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Fl.
Ob.
Cl.
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Vl.I
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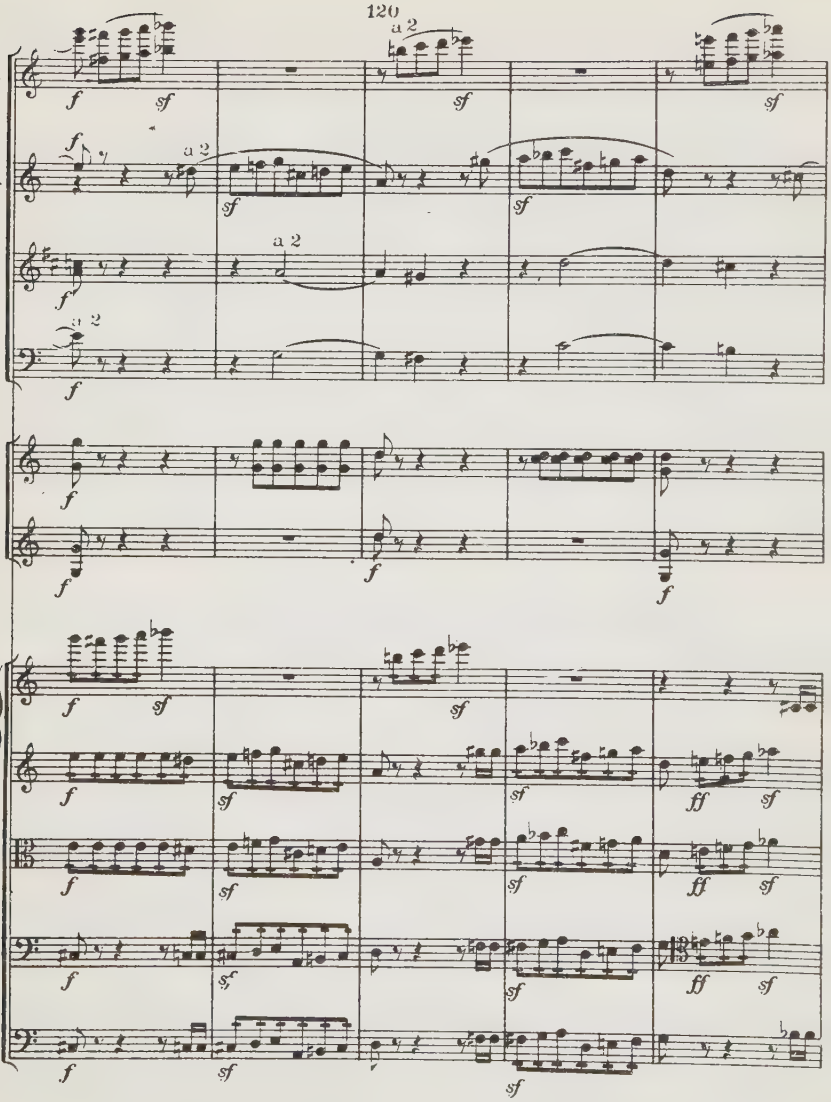
e Cb.
1.
p cresc.
cresc.
Cor.
(C)


120
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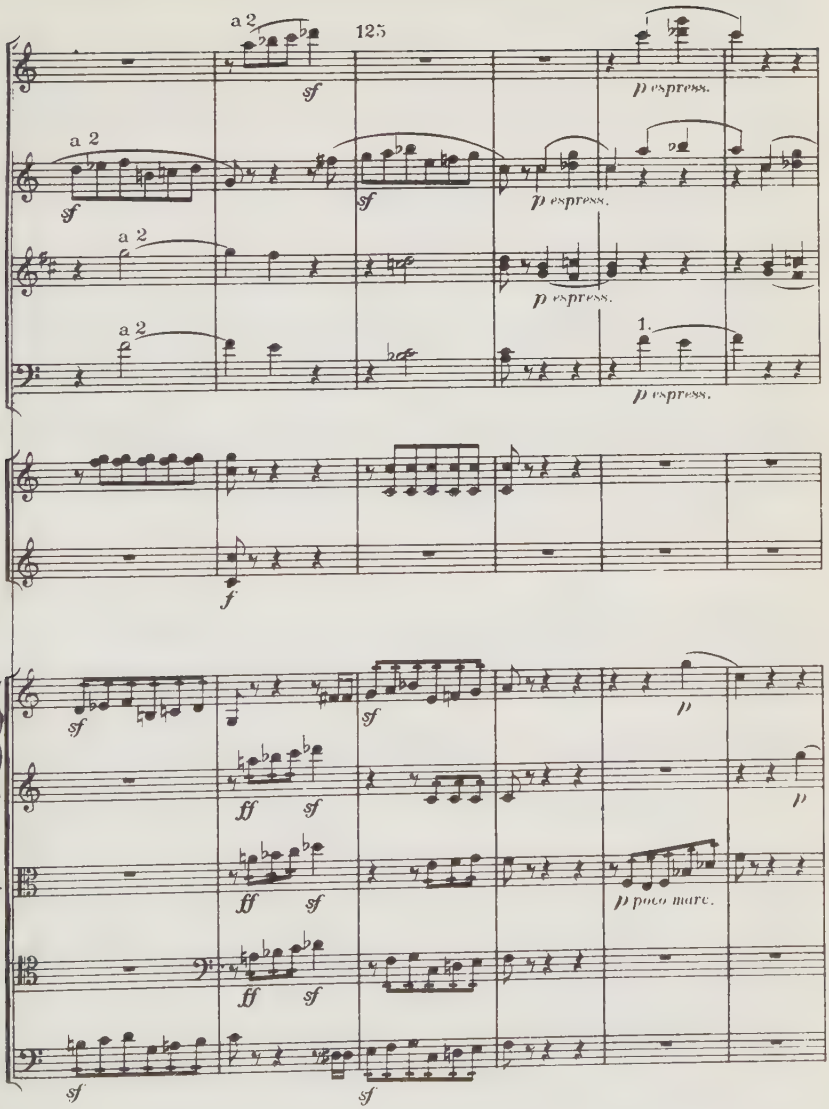
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Fl.
Ob.
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Cor. (C)
Tr. (C)
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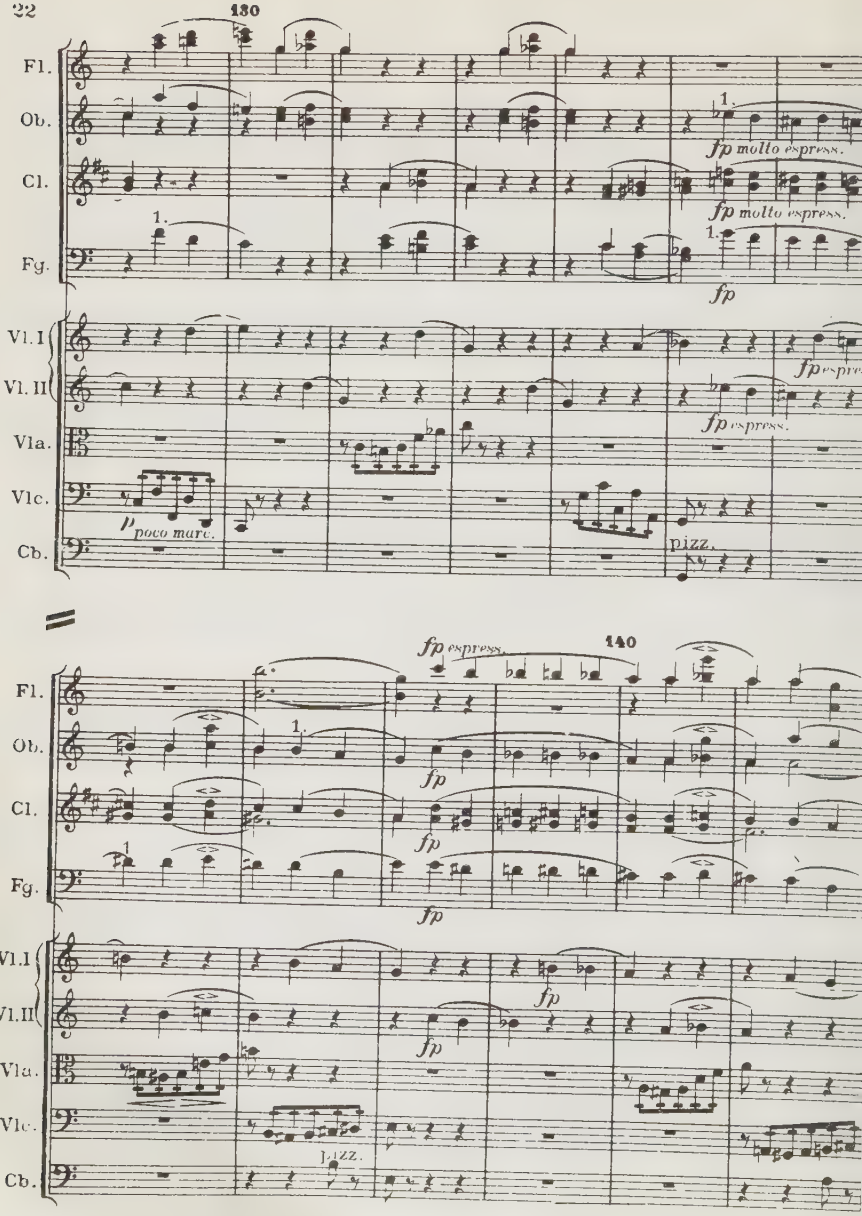
a 2
sf
p espress.
1.
f
ff
p
p poco marc.


130
Fl.
Ob.
Cl.
Fg.
1.
fp molto espress.
fp molto espress.
fp
Vl. I
Vl. II
Vla.
Vlc.
Cb.
fp espress.
fp espress.
p poco marc.
pizz.
fp espress.
140
fp
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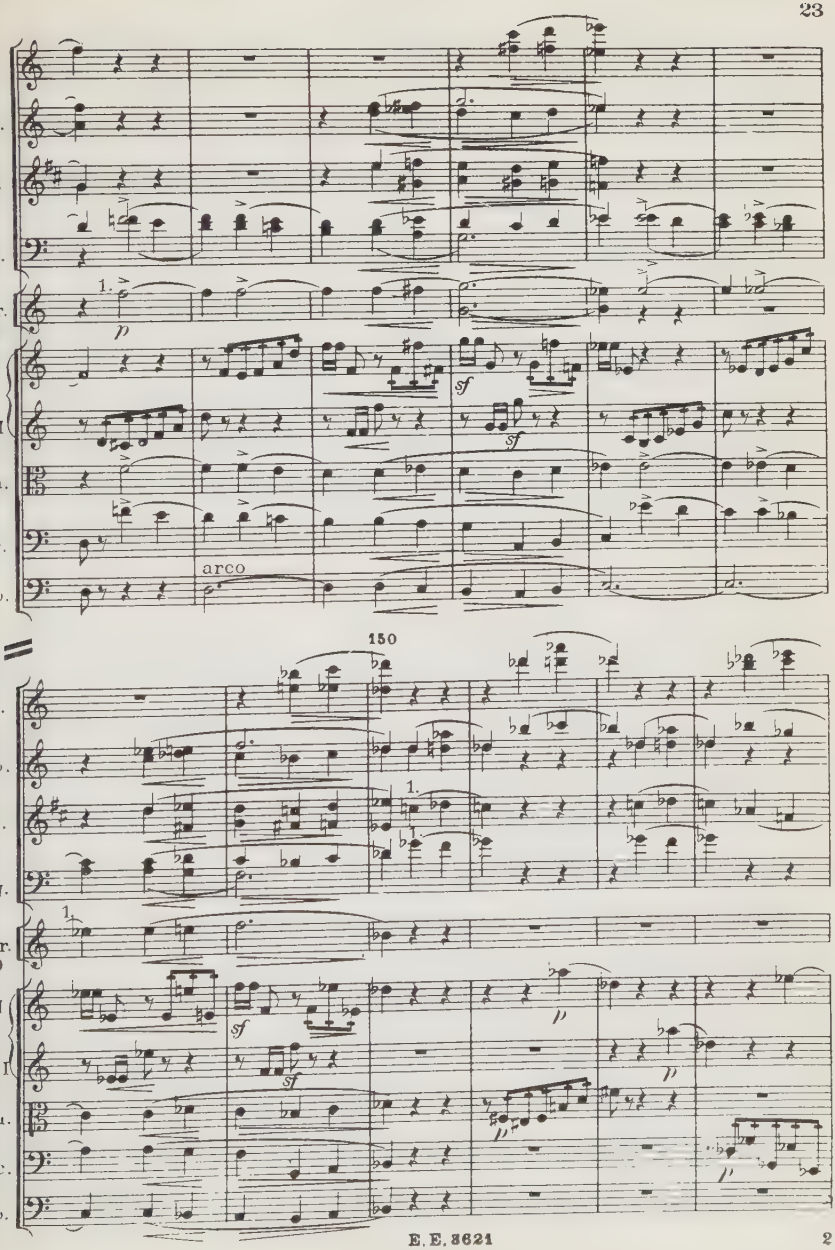
pizz.


Fl.
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Cor.
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Vl.I
Vl.II
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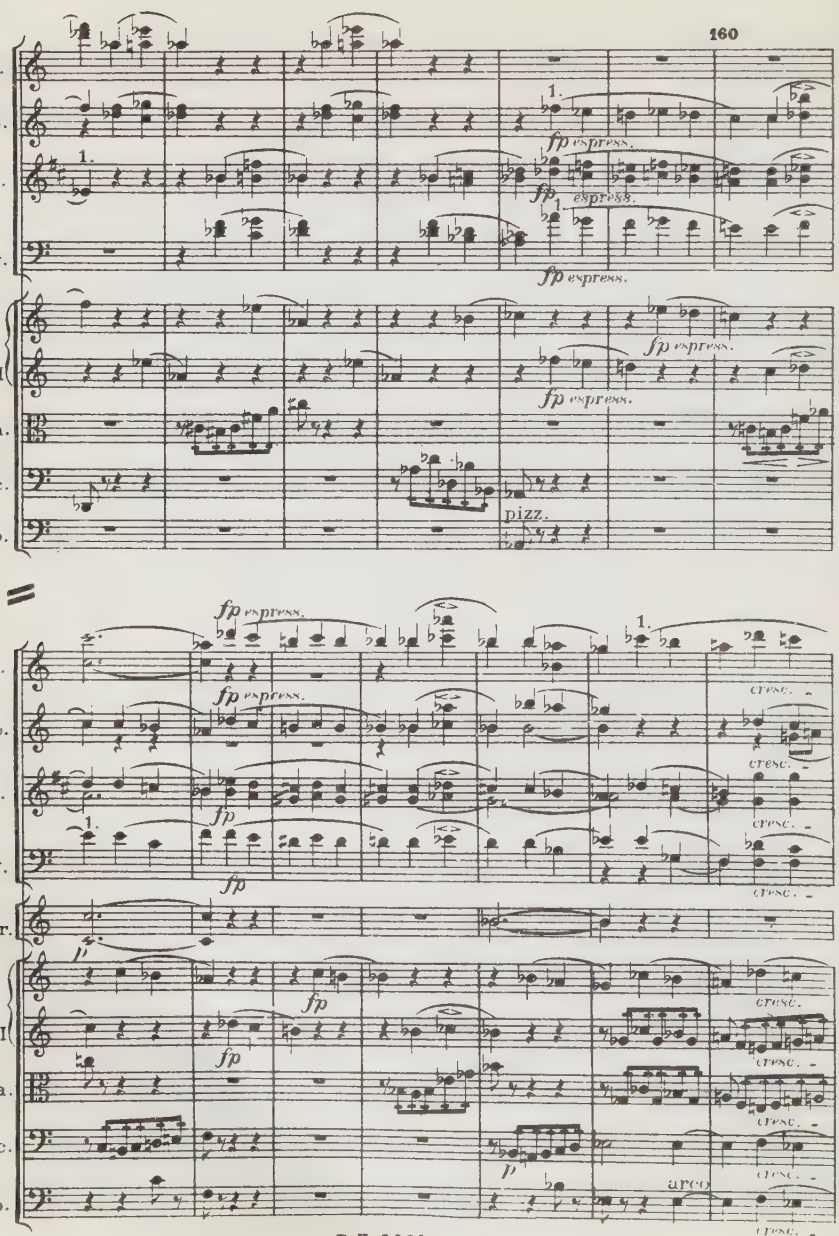
arco
sf
150
1.
2.


160
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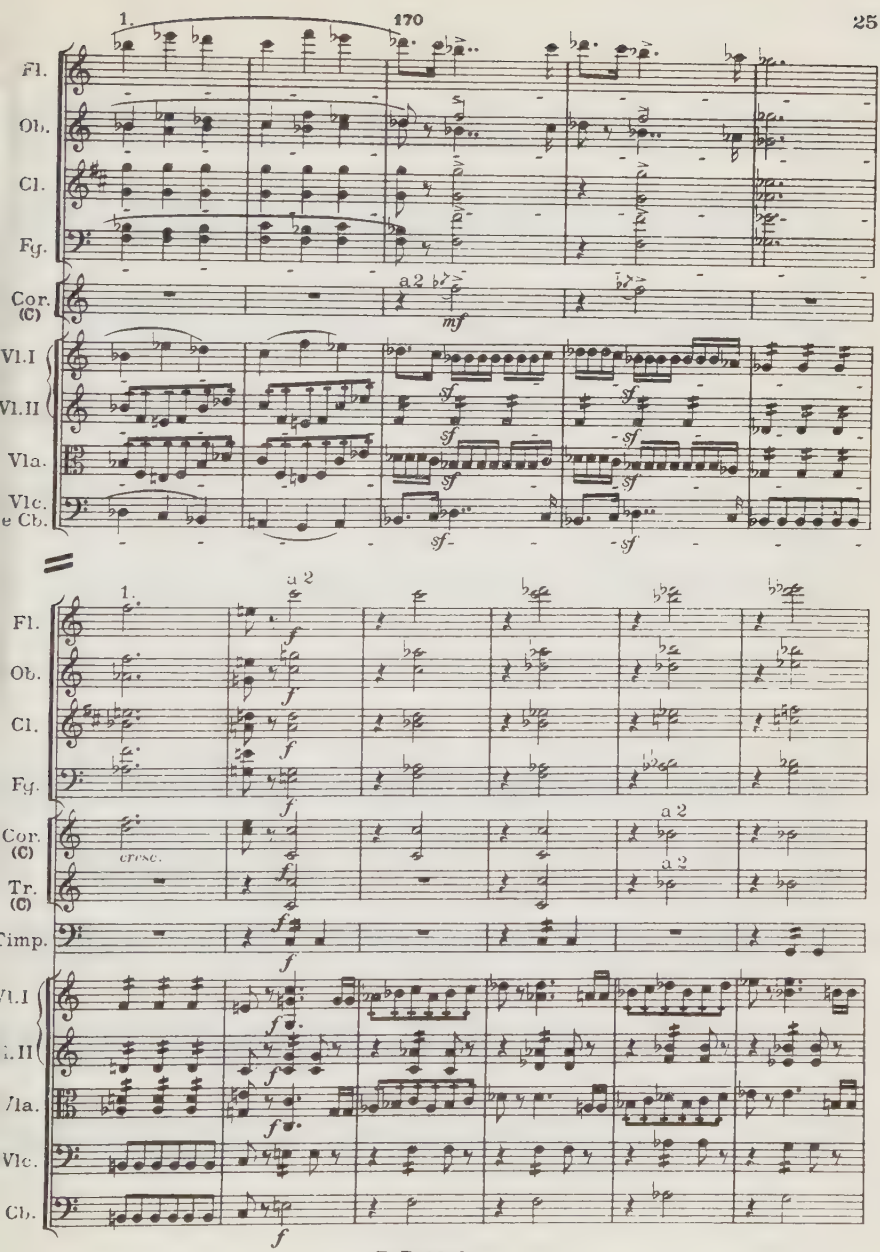
1.
170
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Cor. (C)
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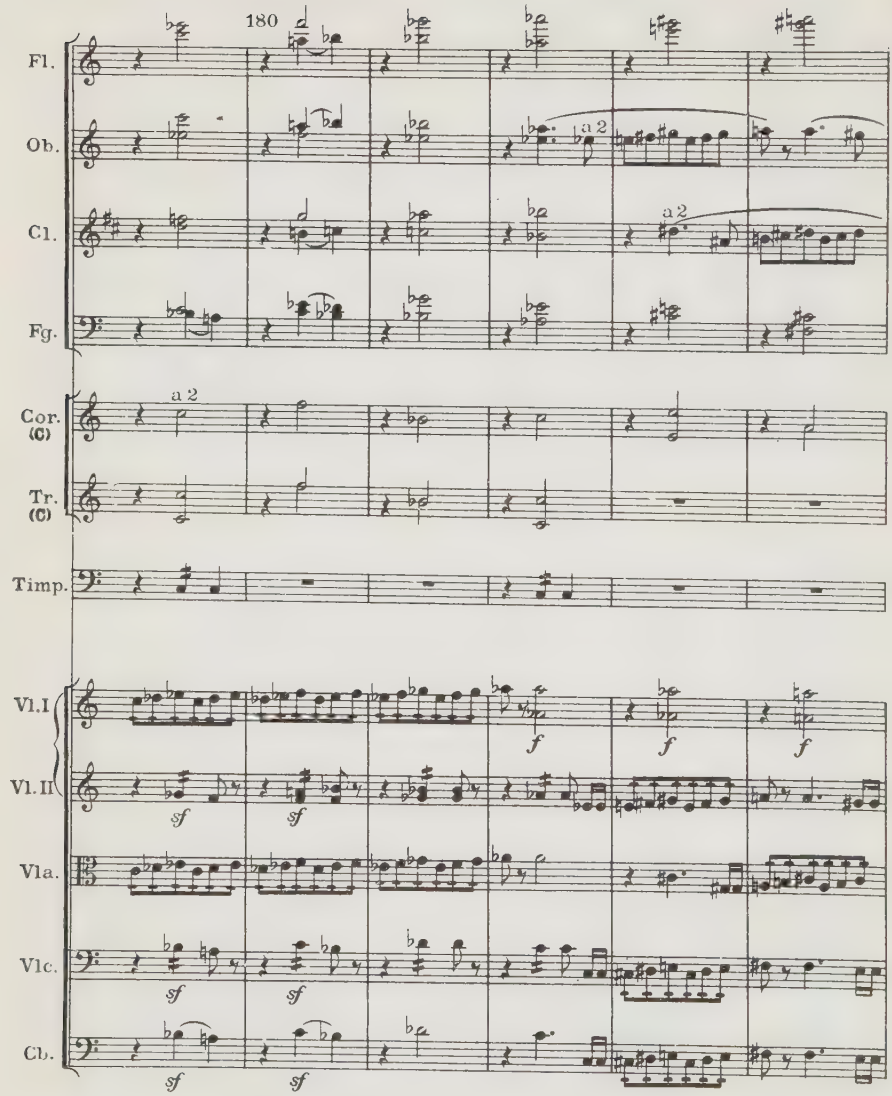
Timp.
Vlc.
Cb.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a 2
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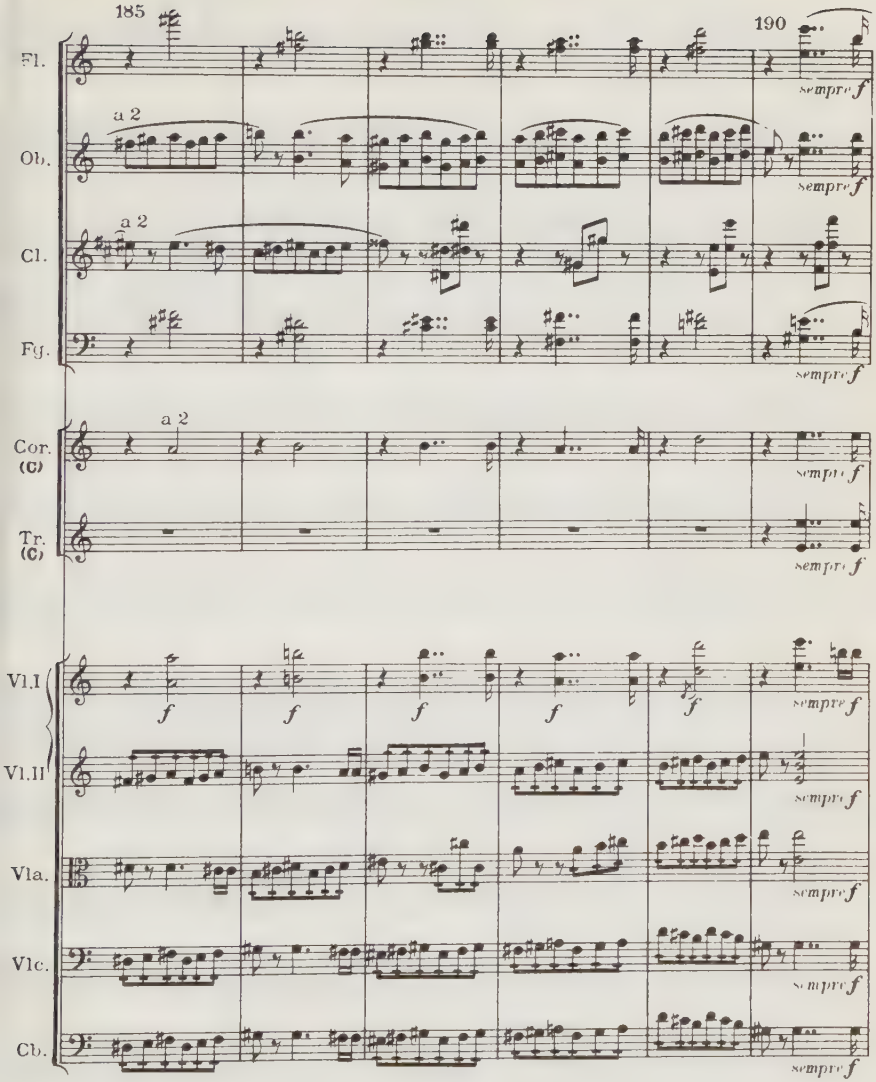
185
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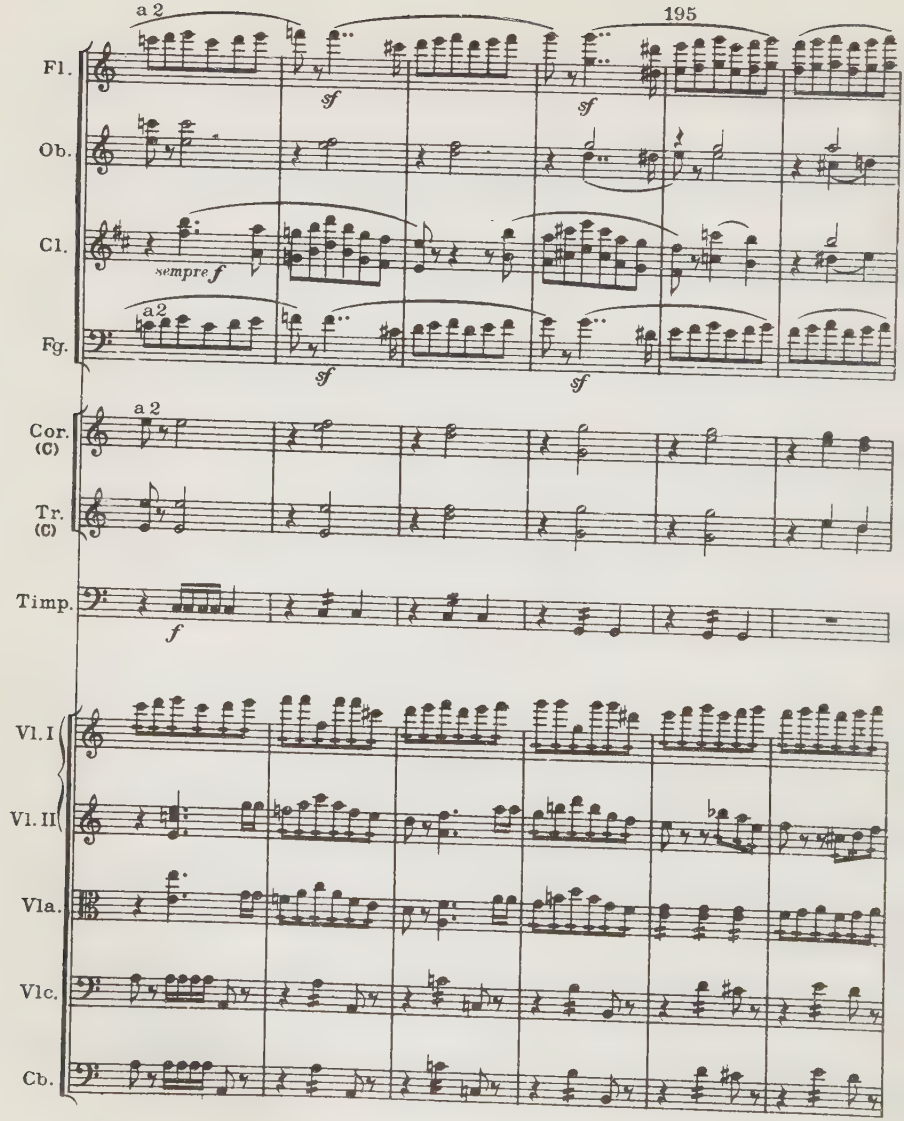
195
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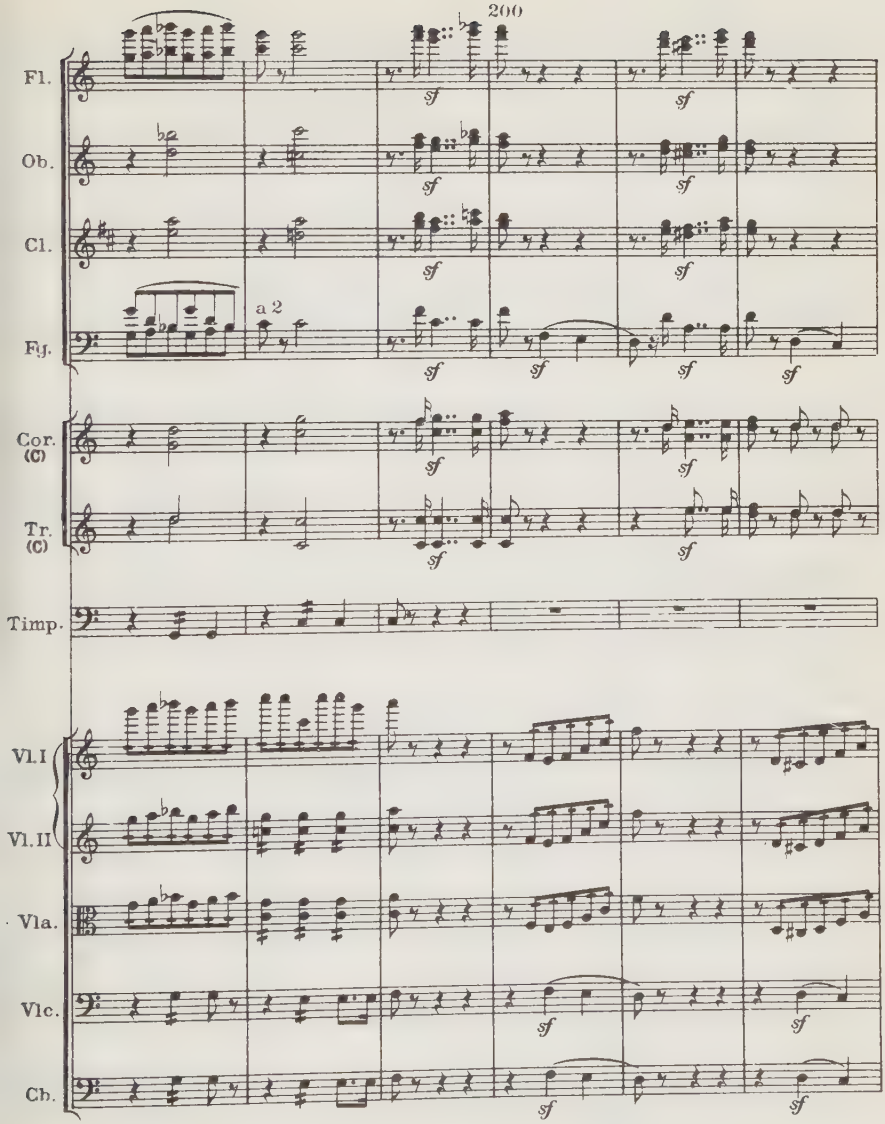
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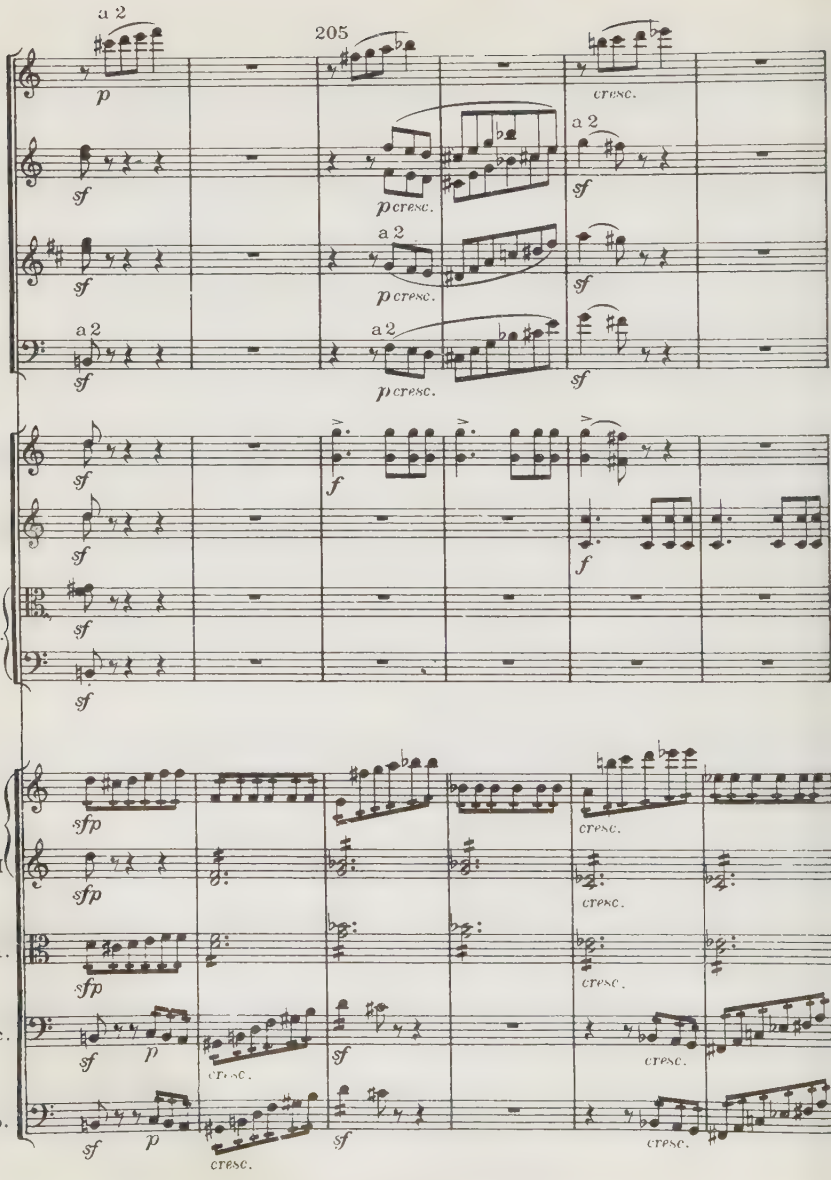
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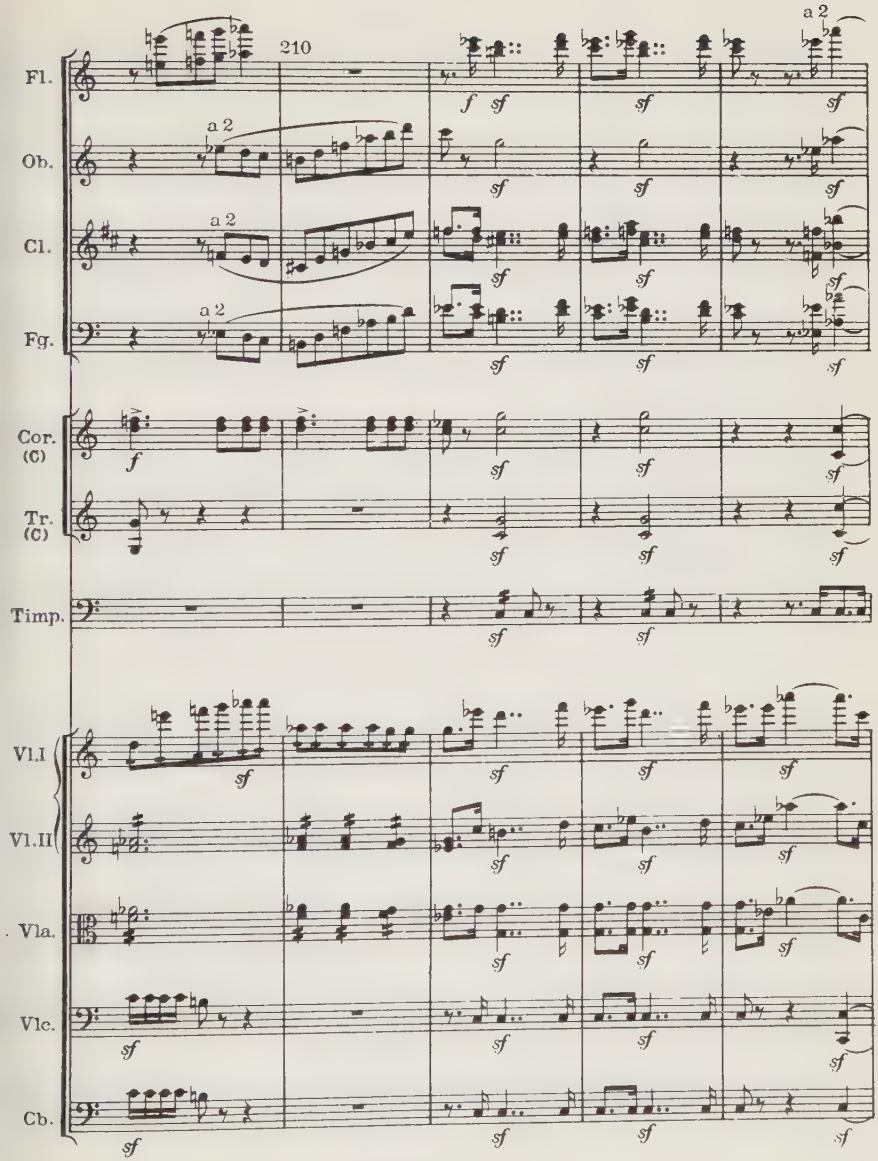
210
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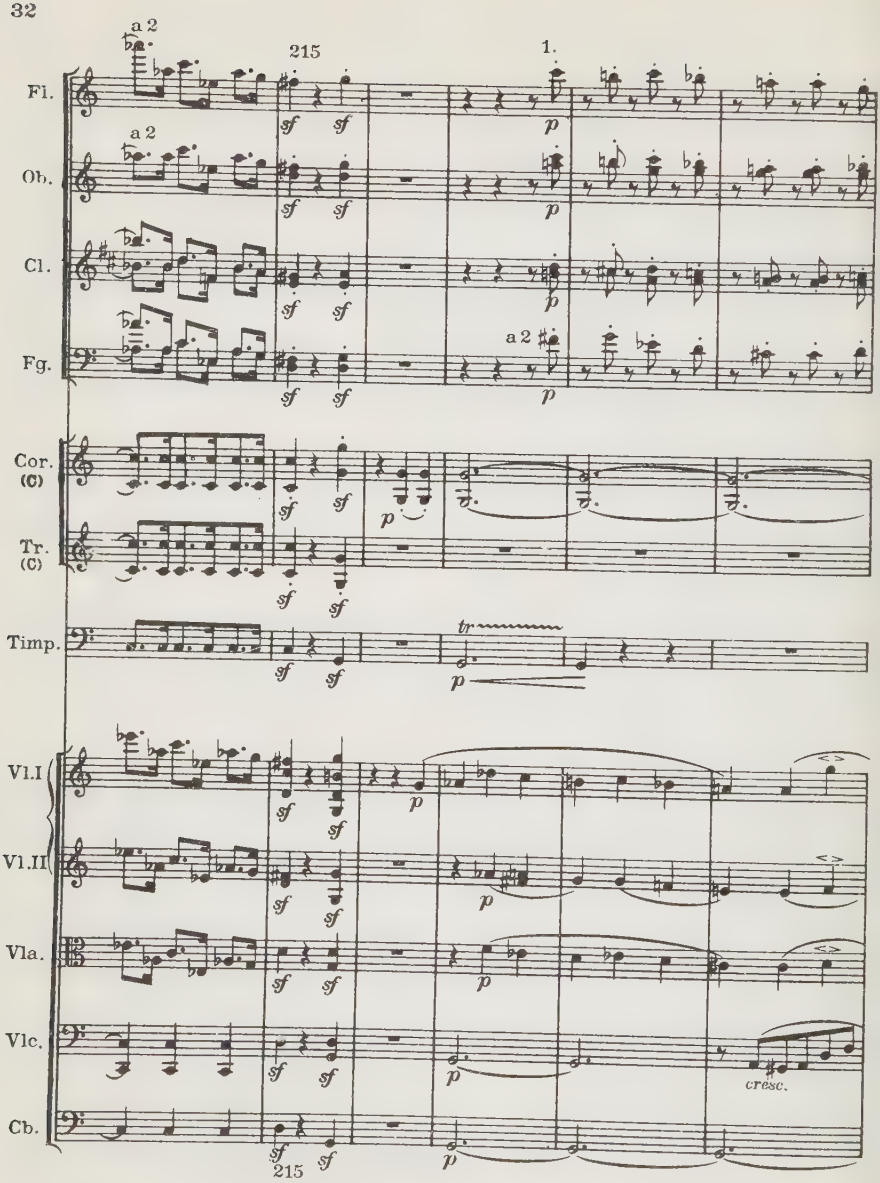
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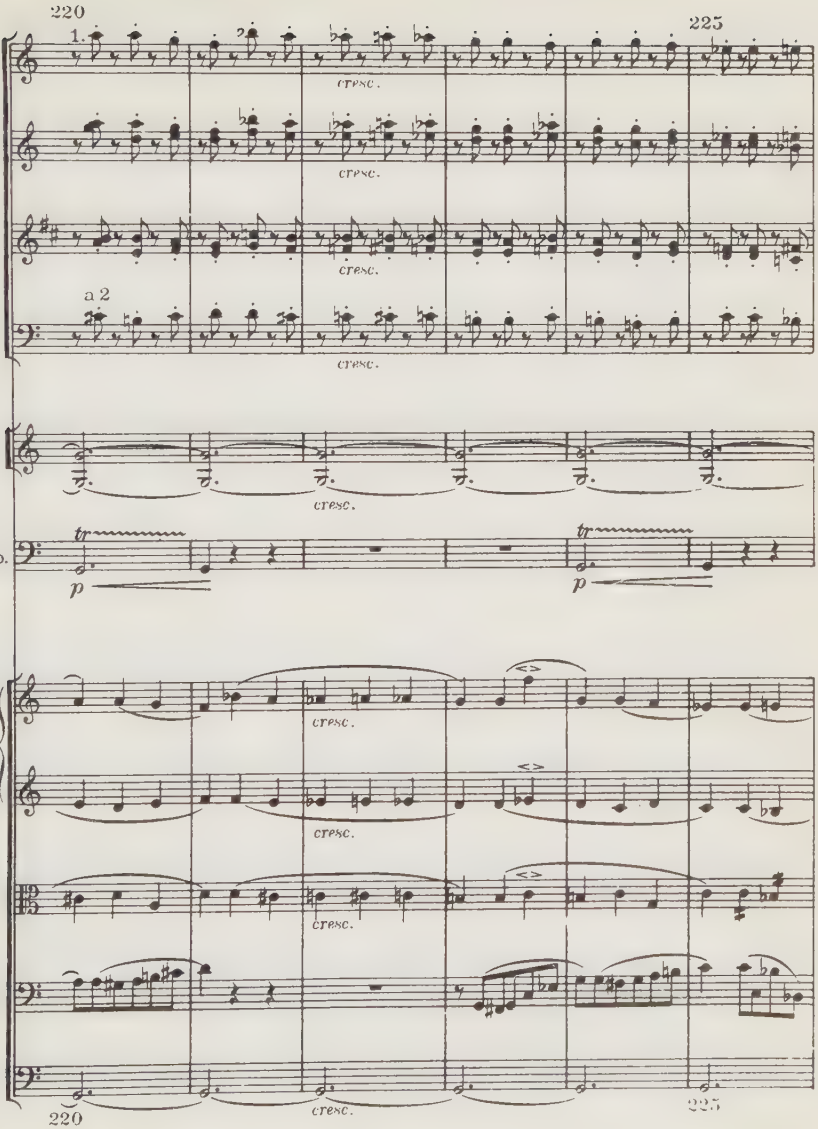
220
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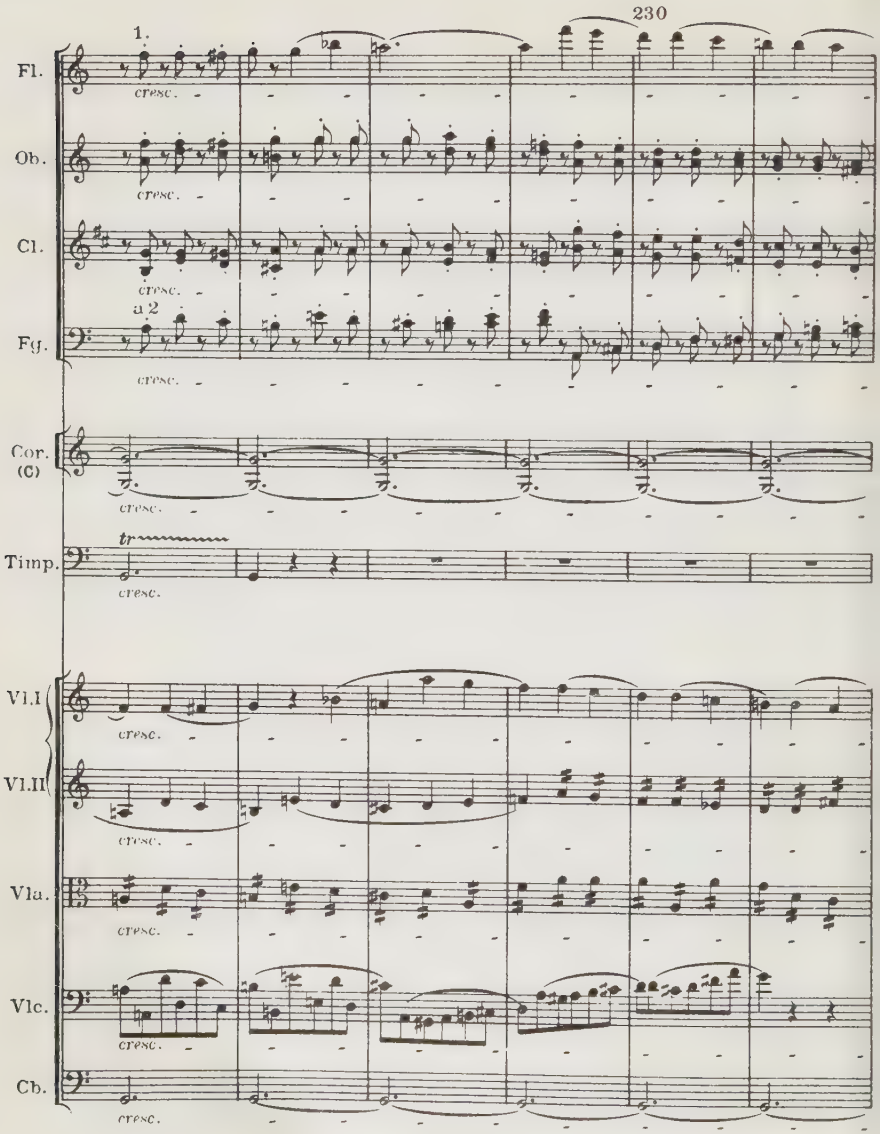
230
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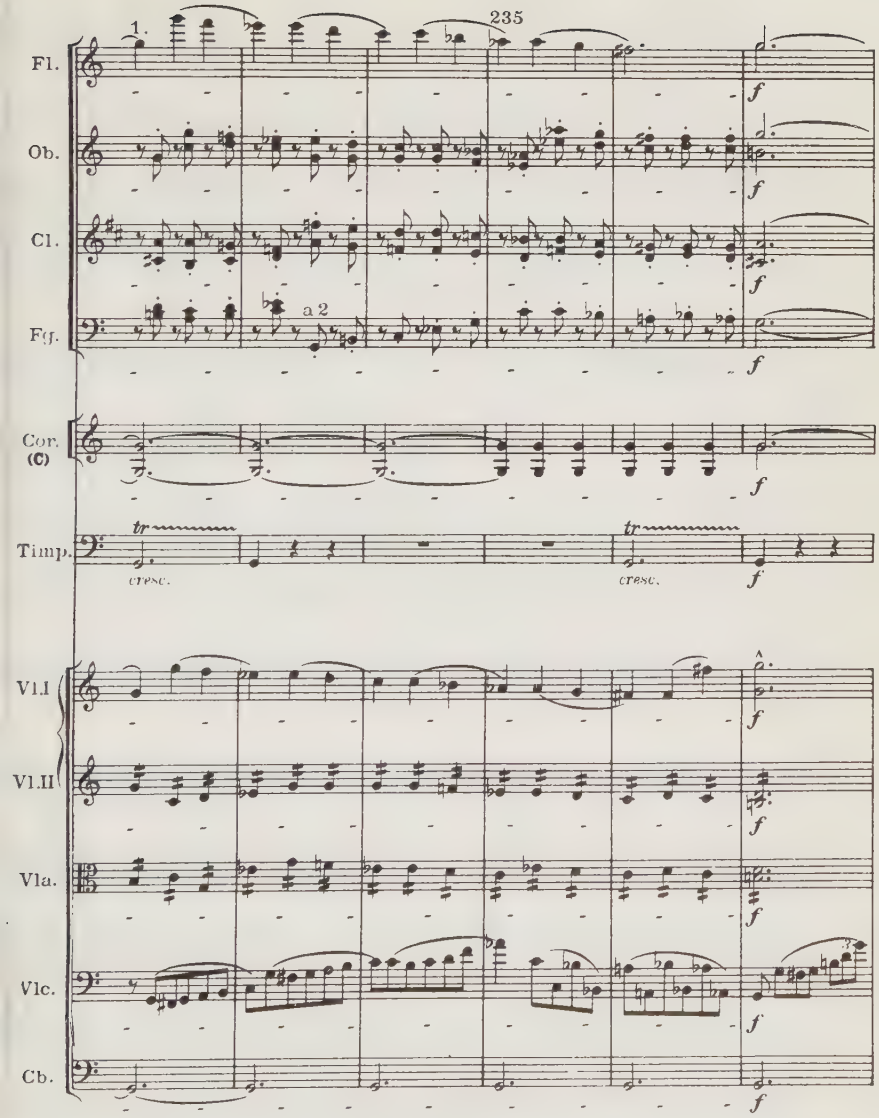
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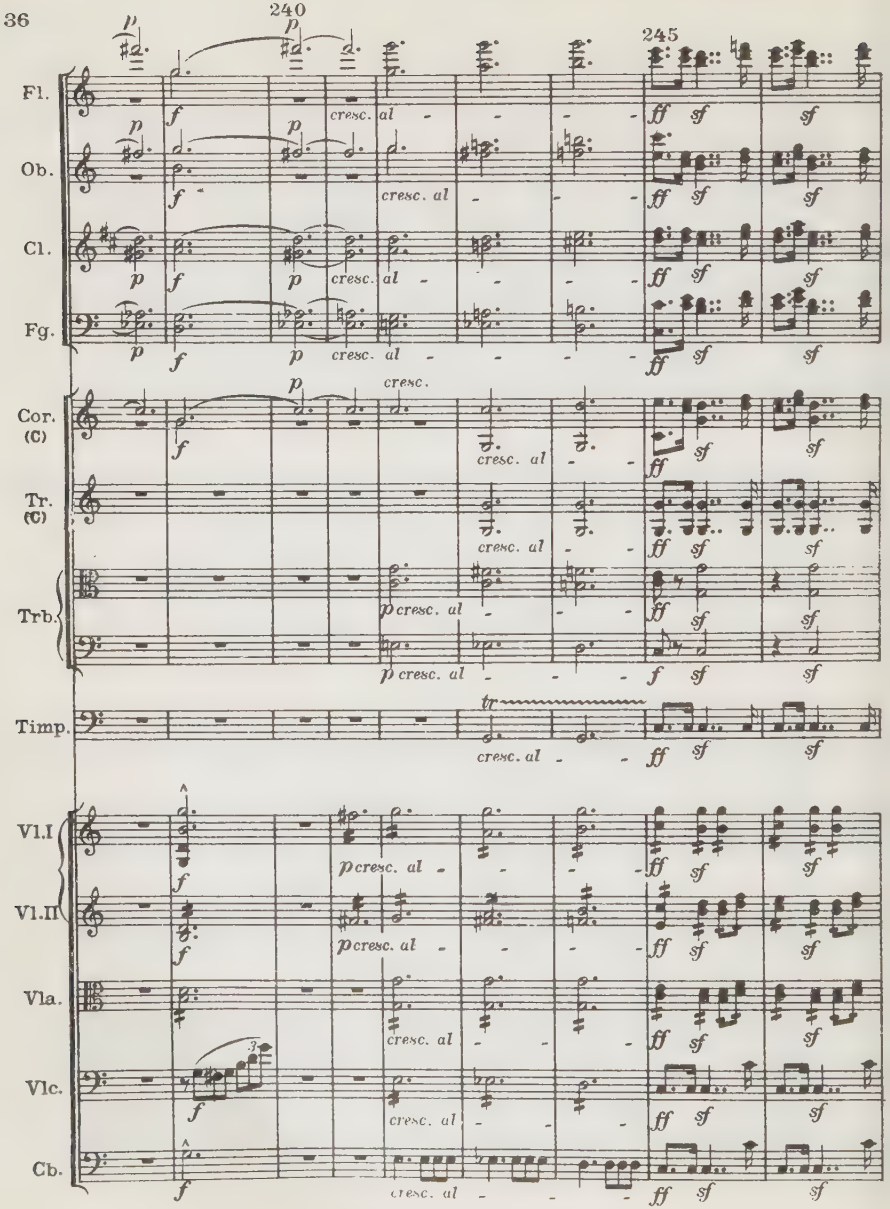
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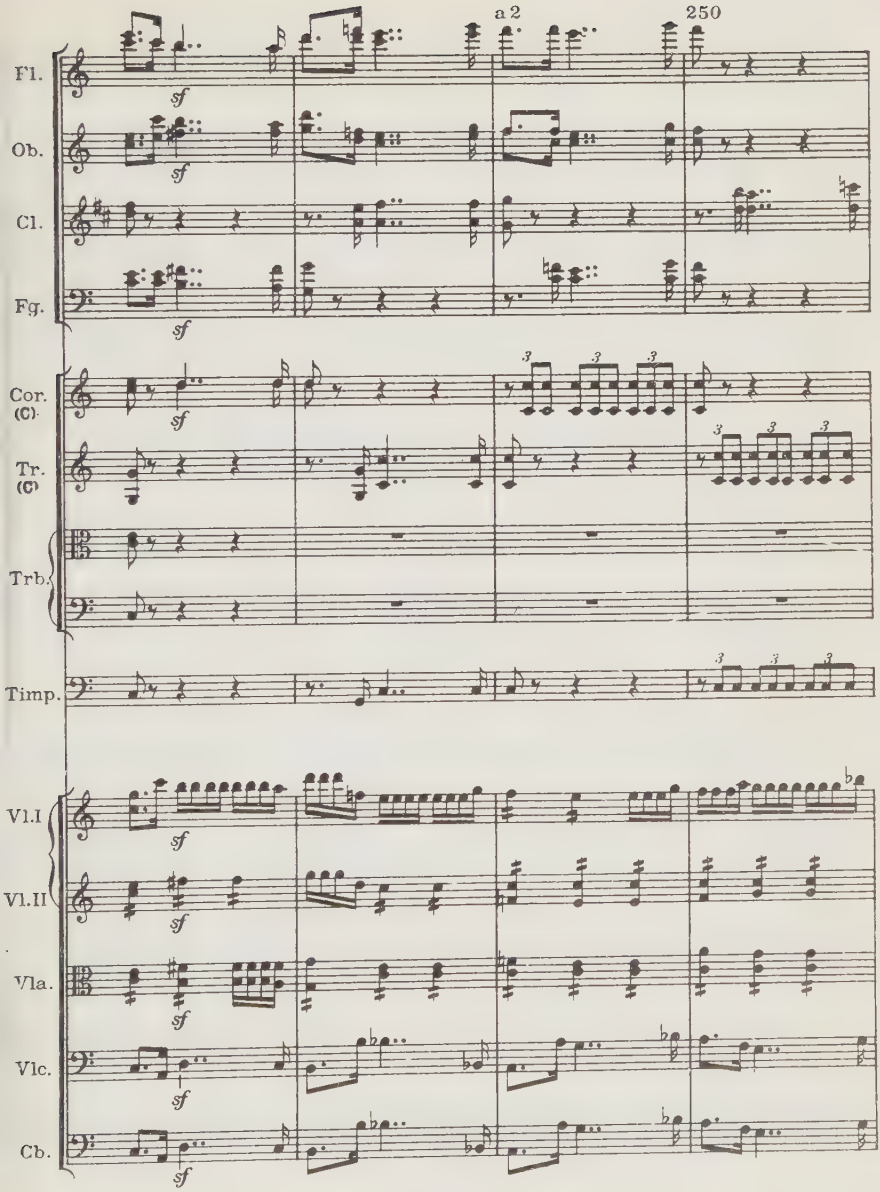
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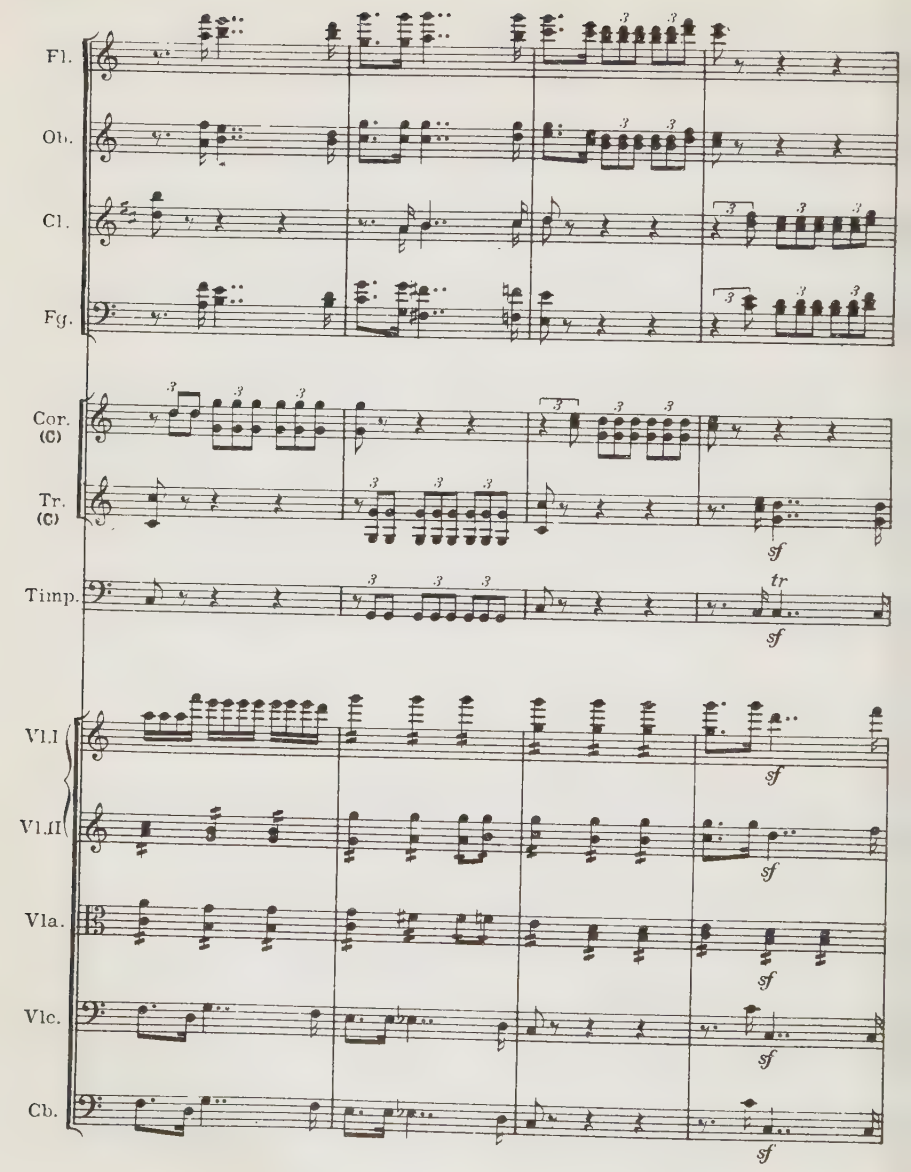
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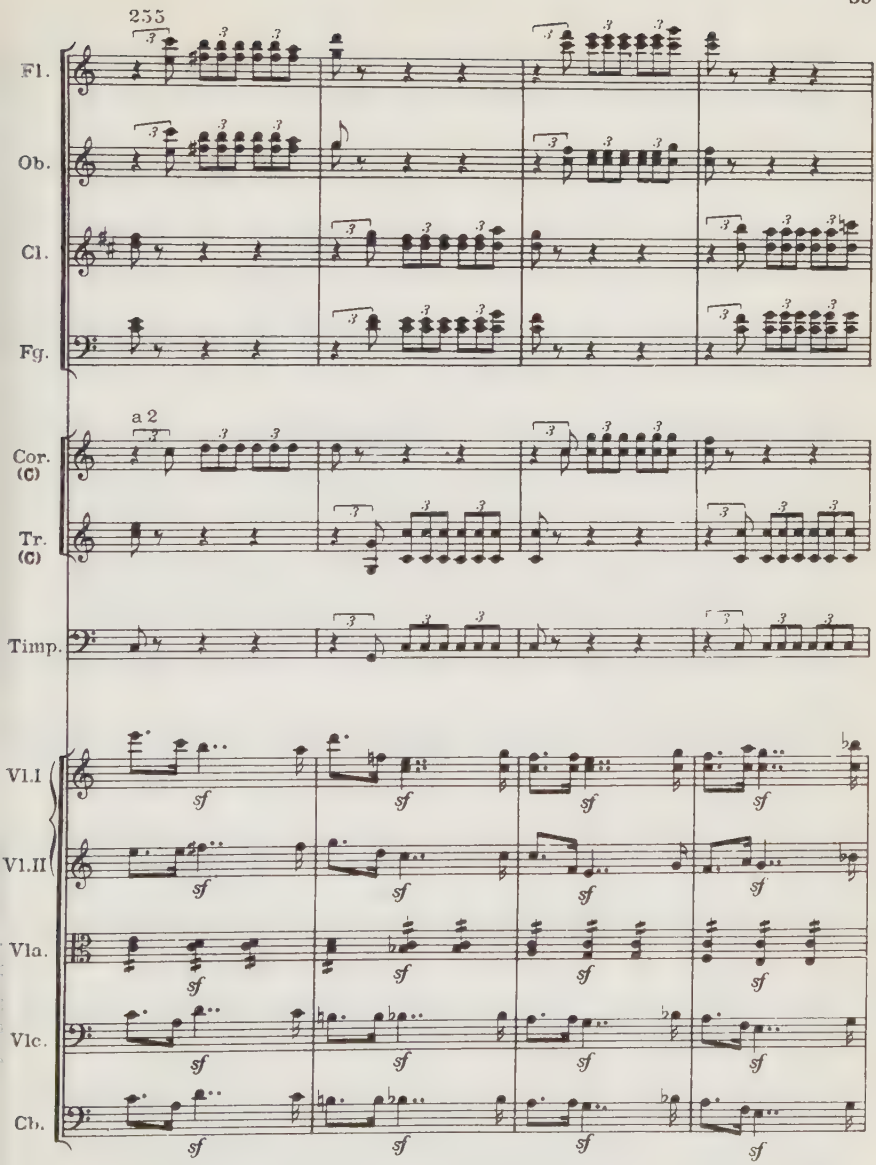
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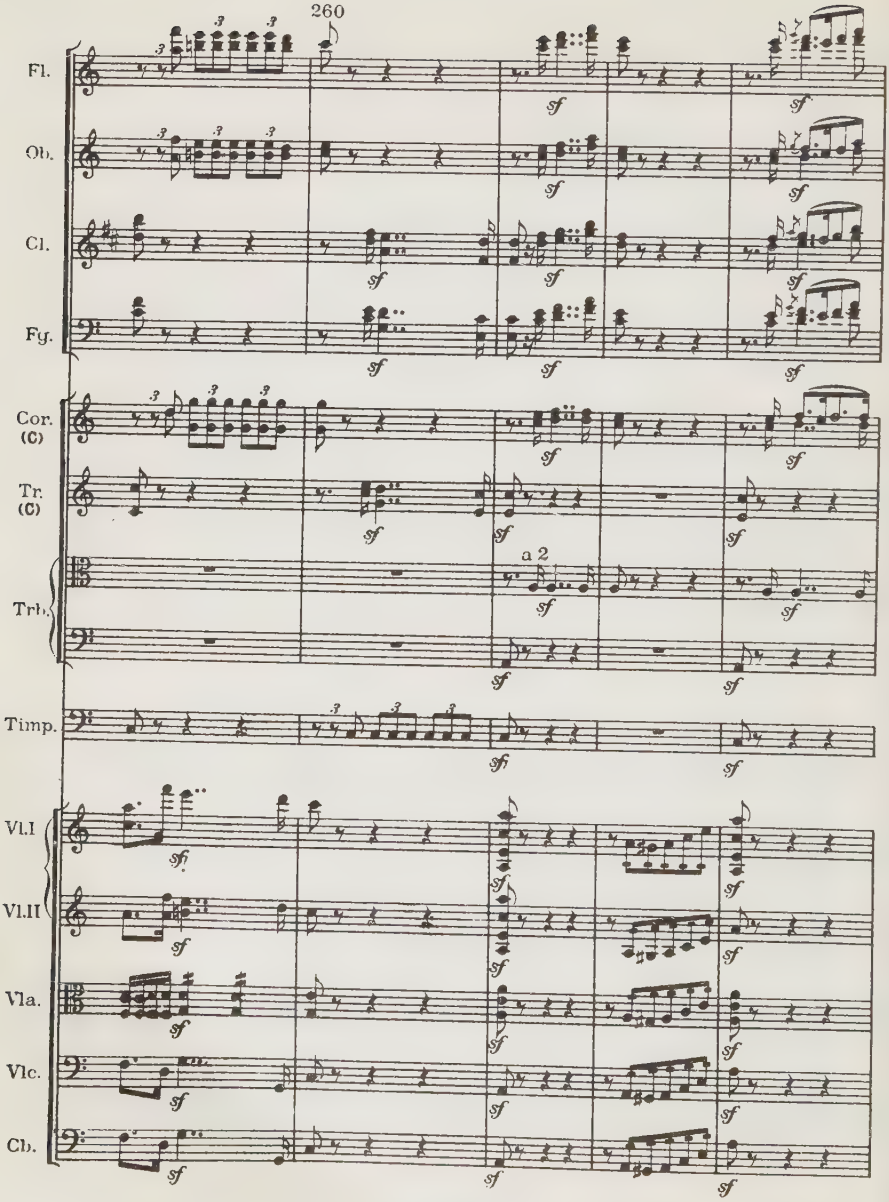
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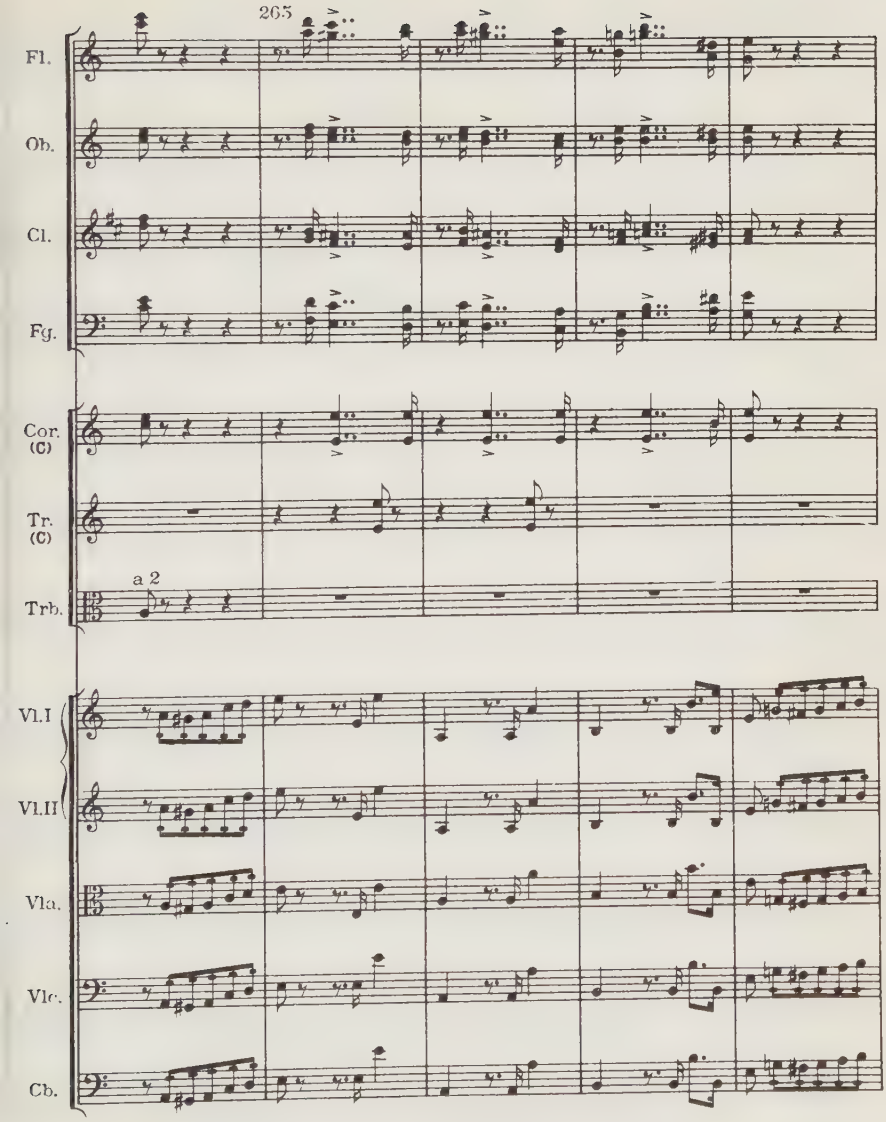
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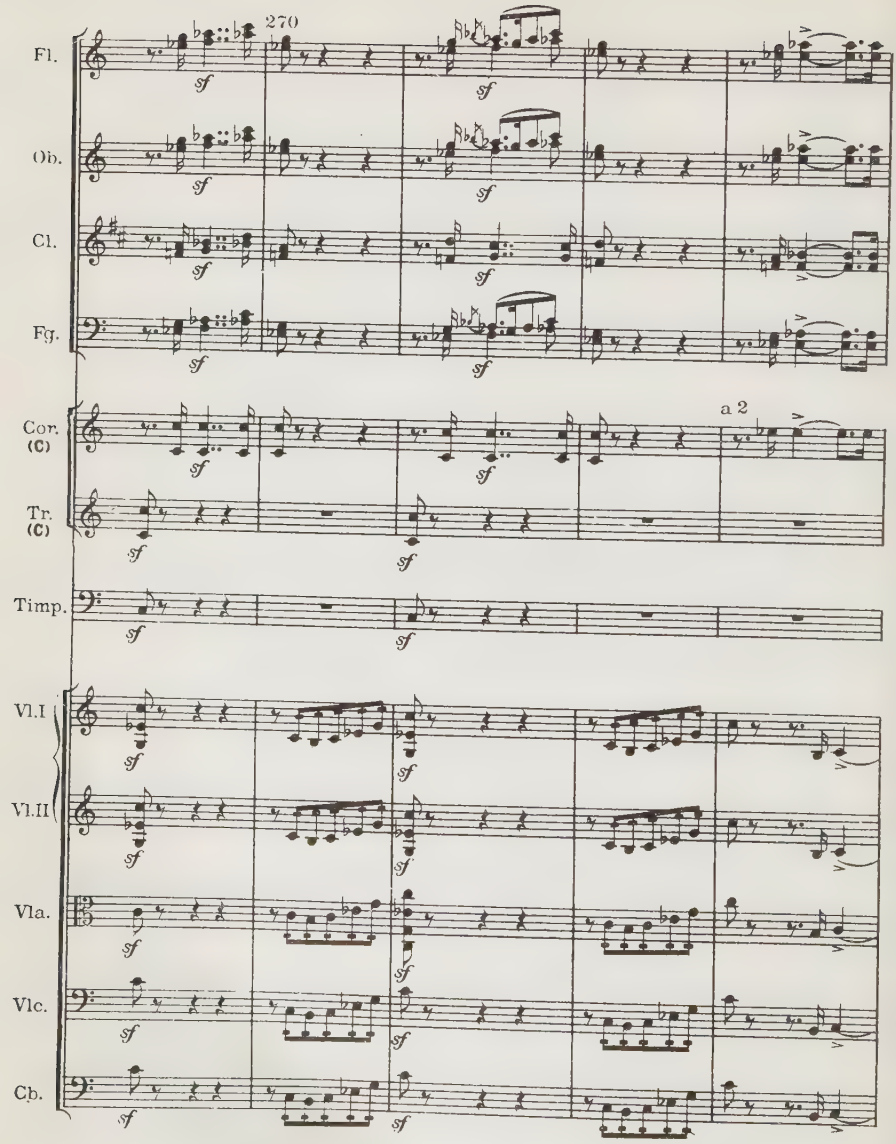
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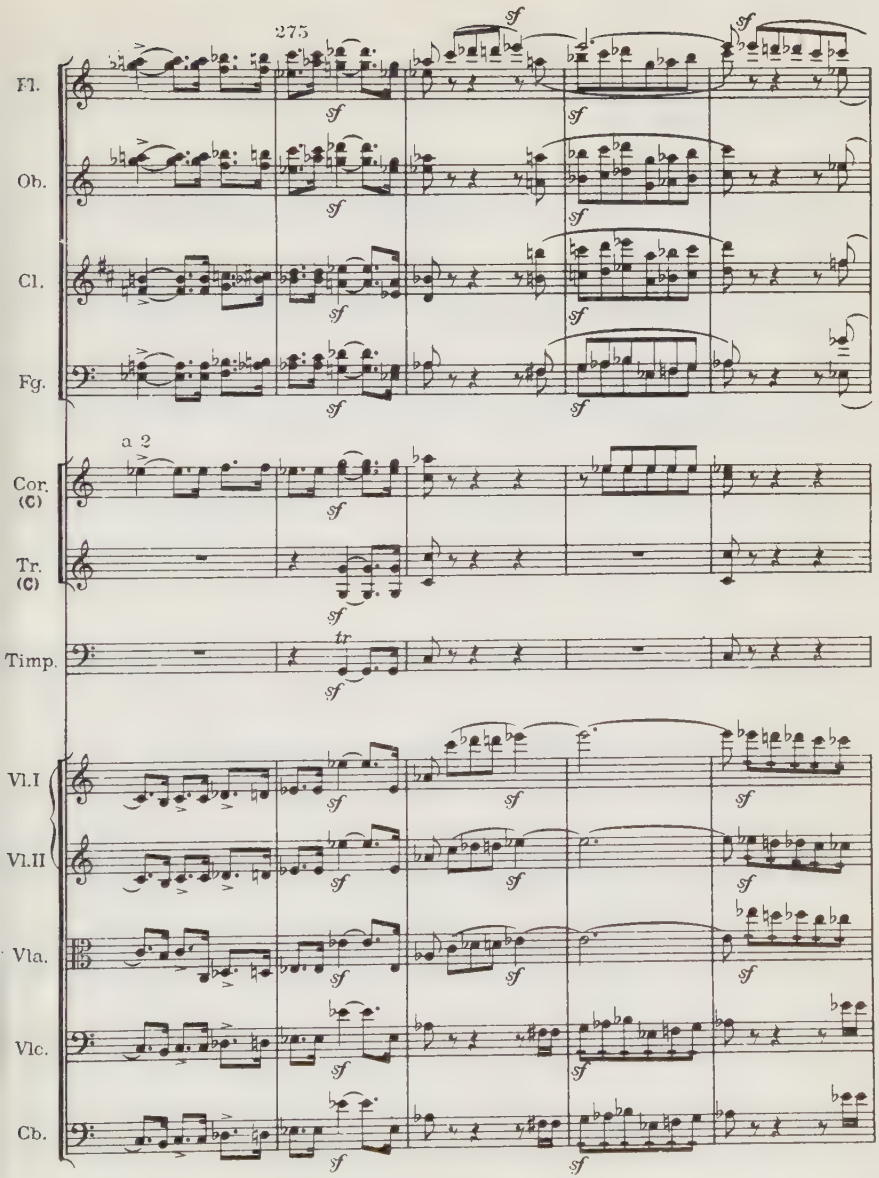
275
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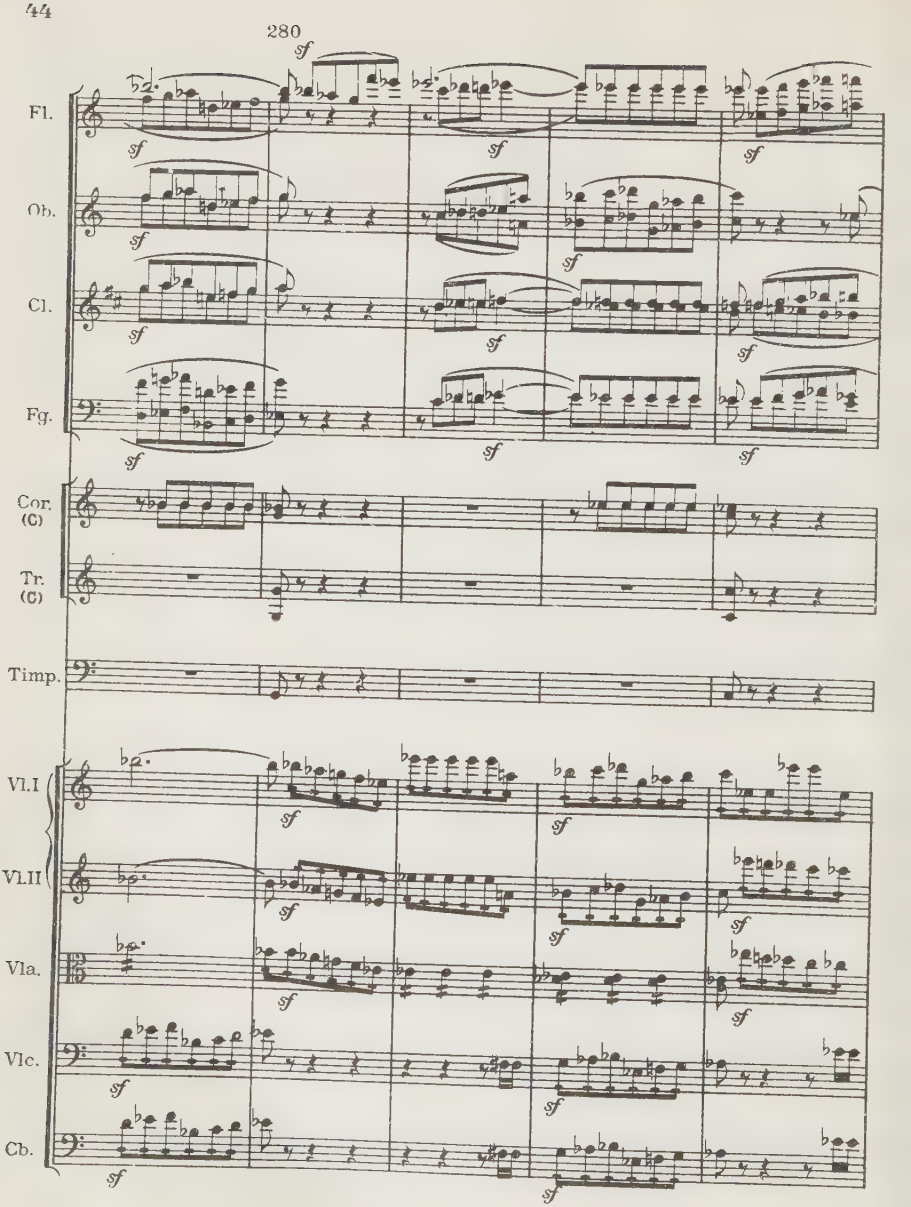
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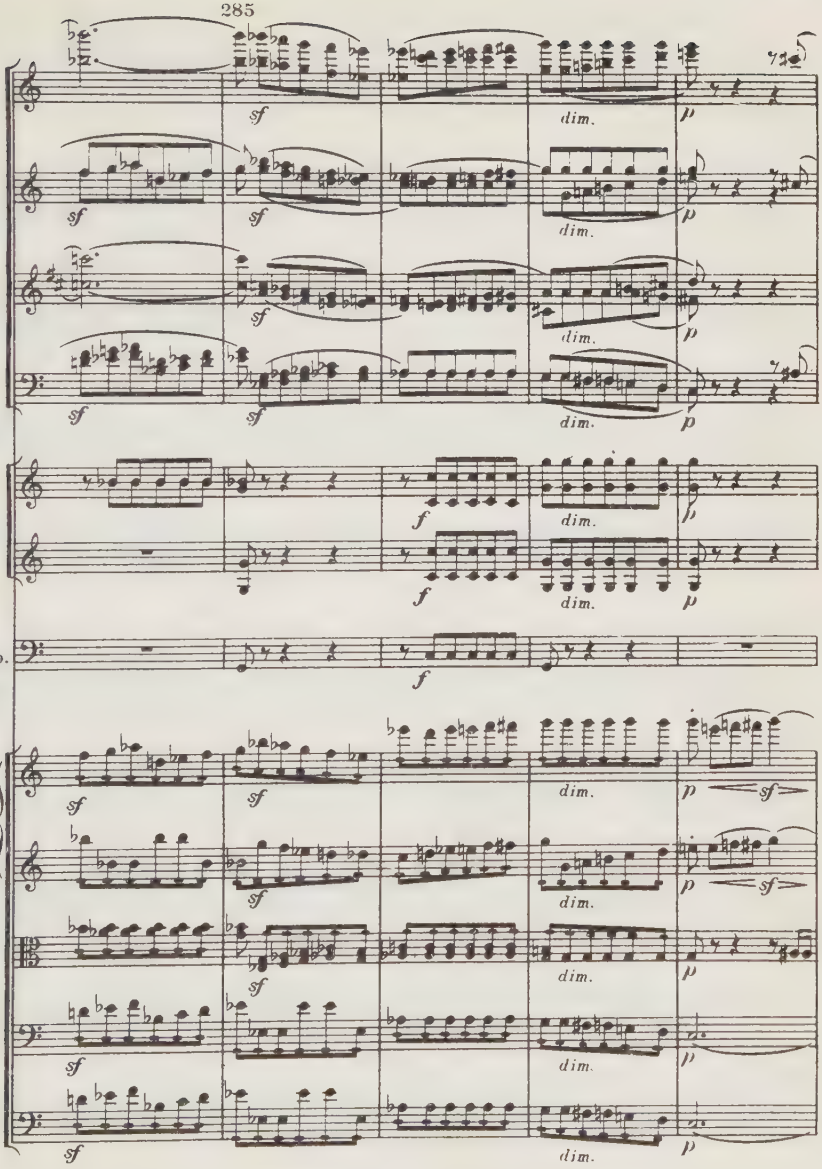
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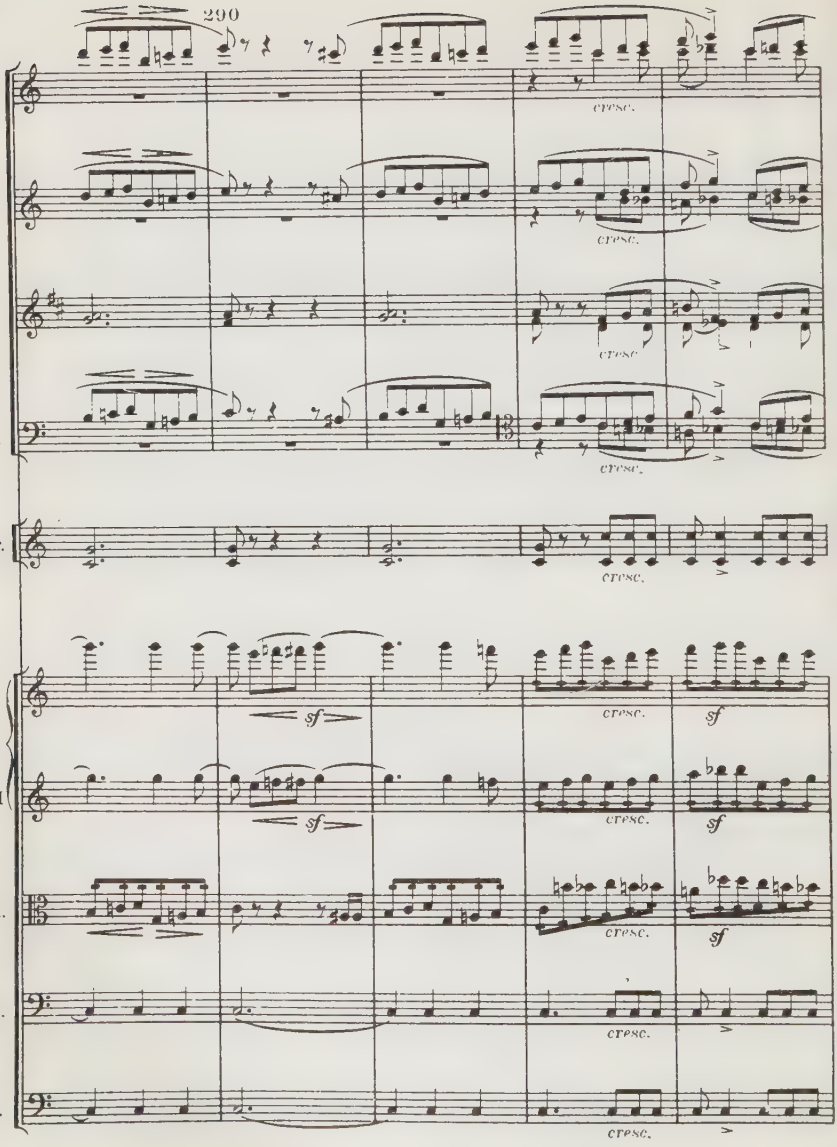
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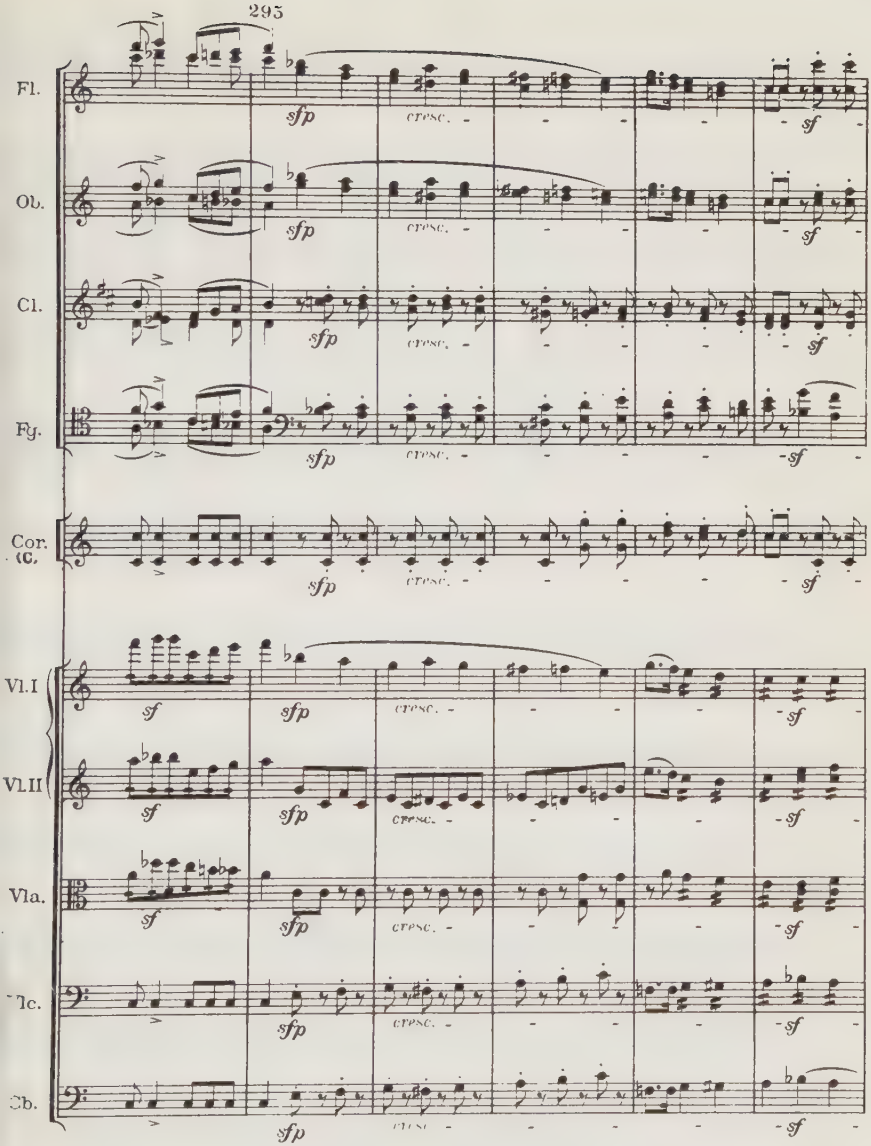
295
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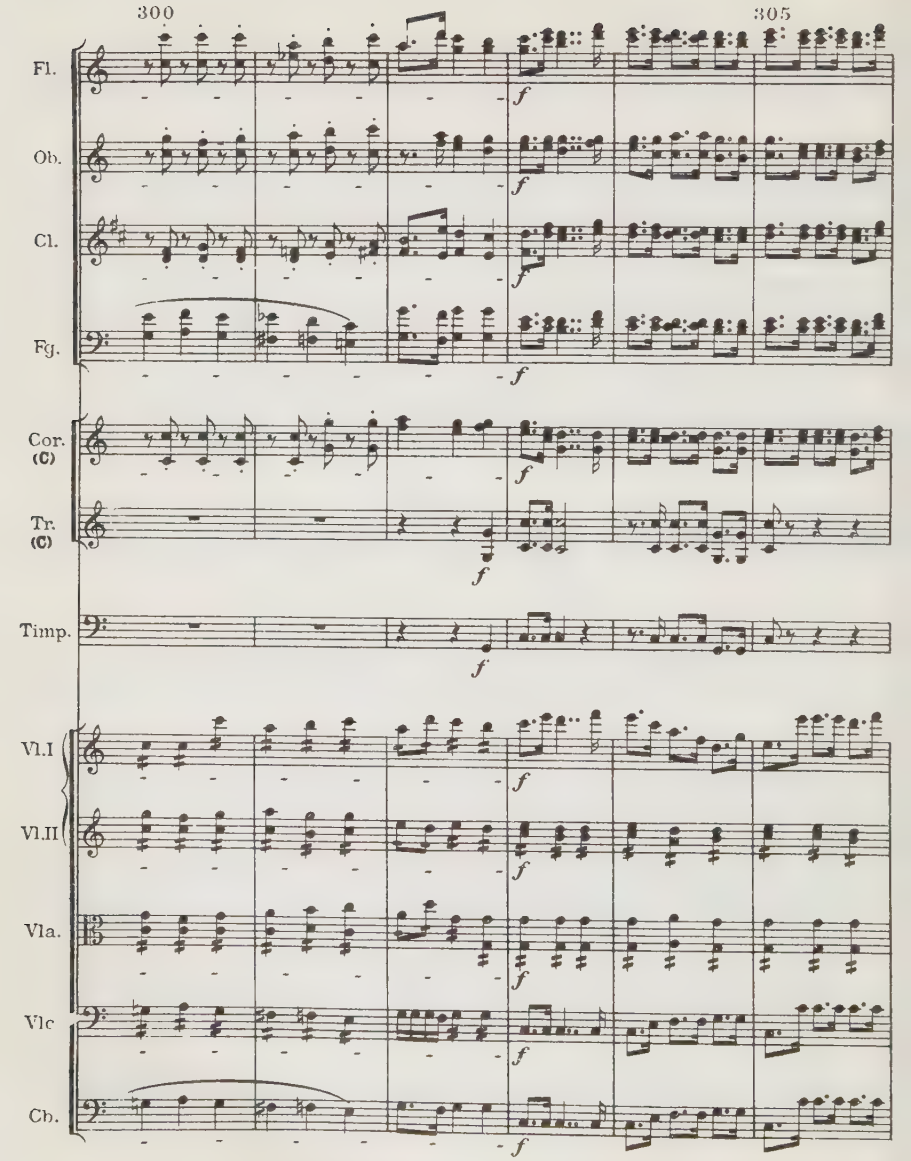
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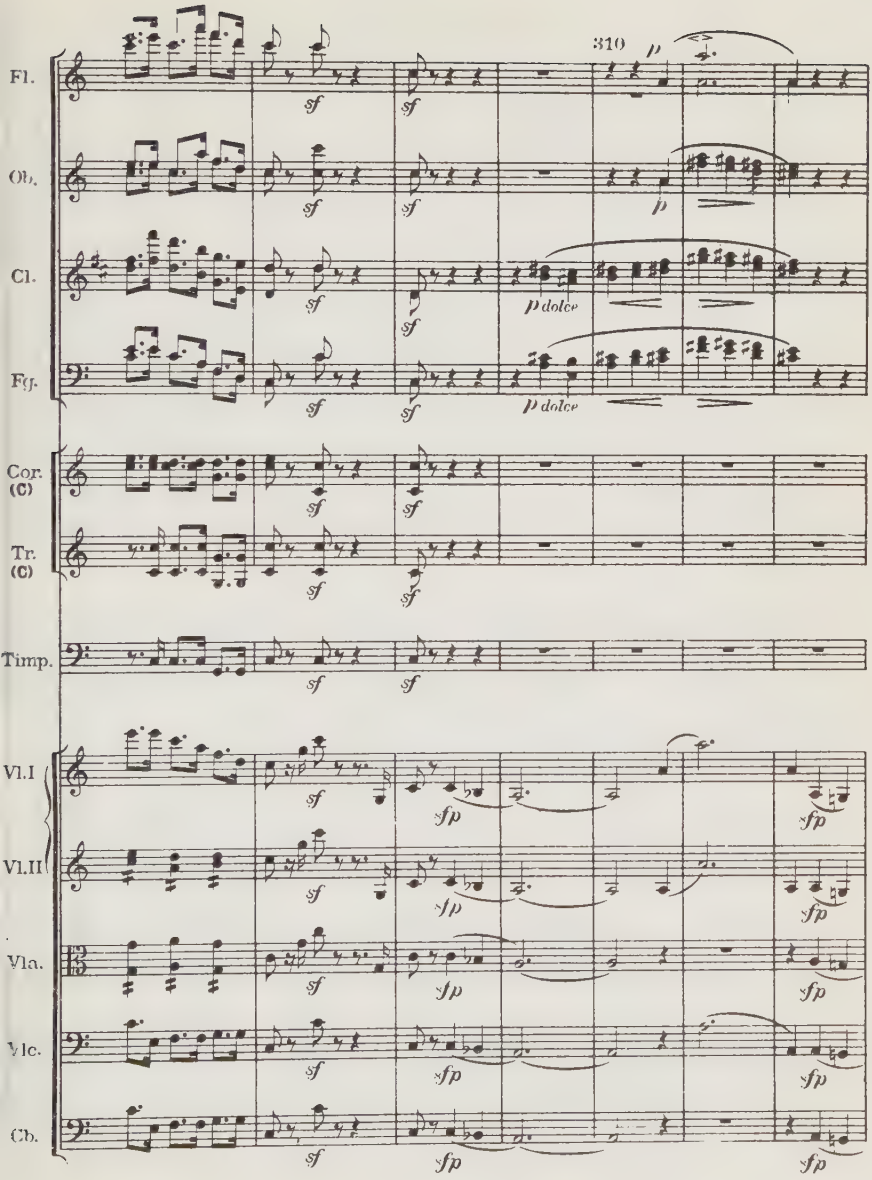
310
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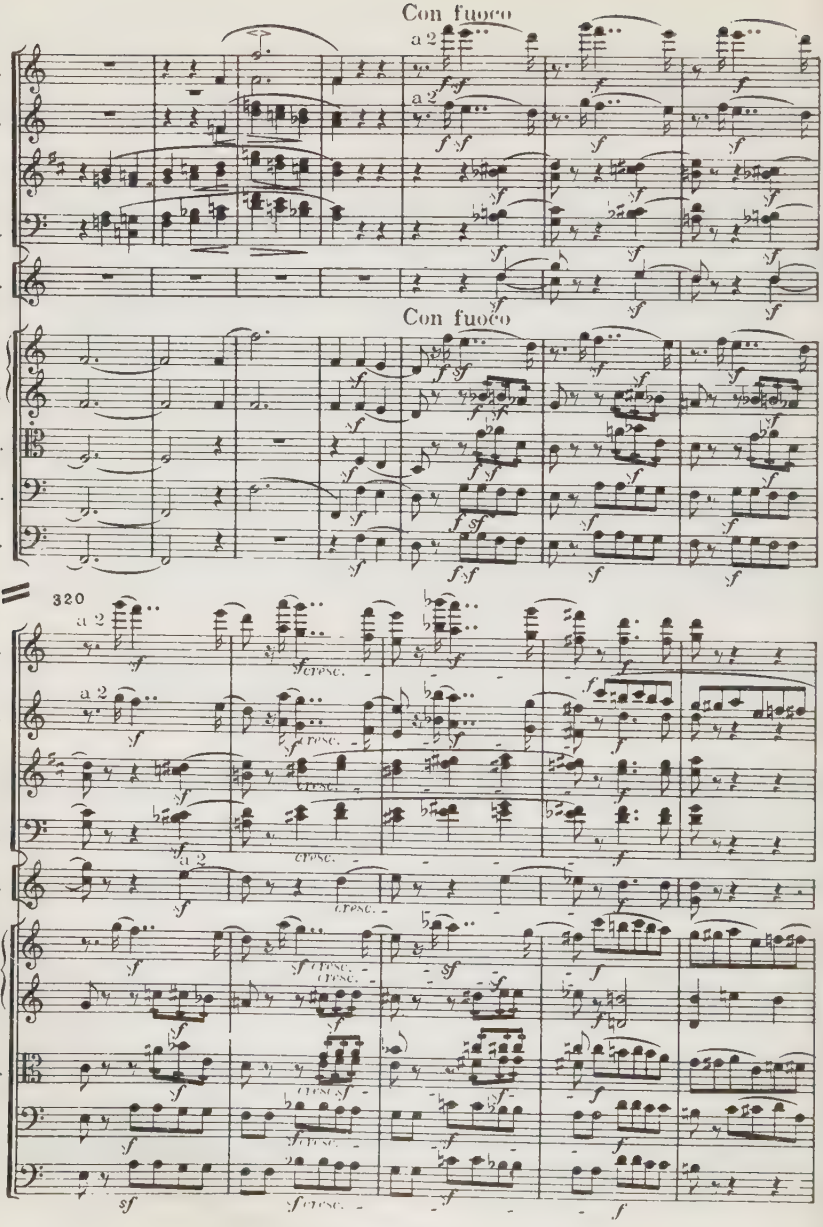
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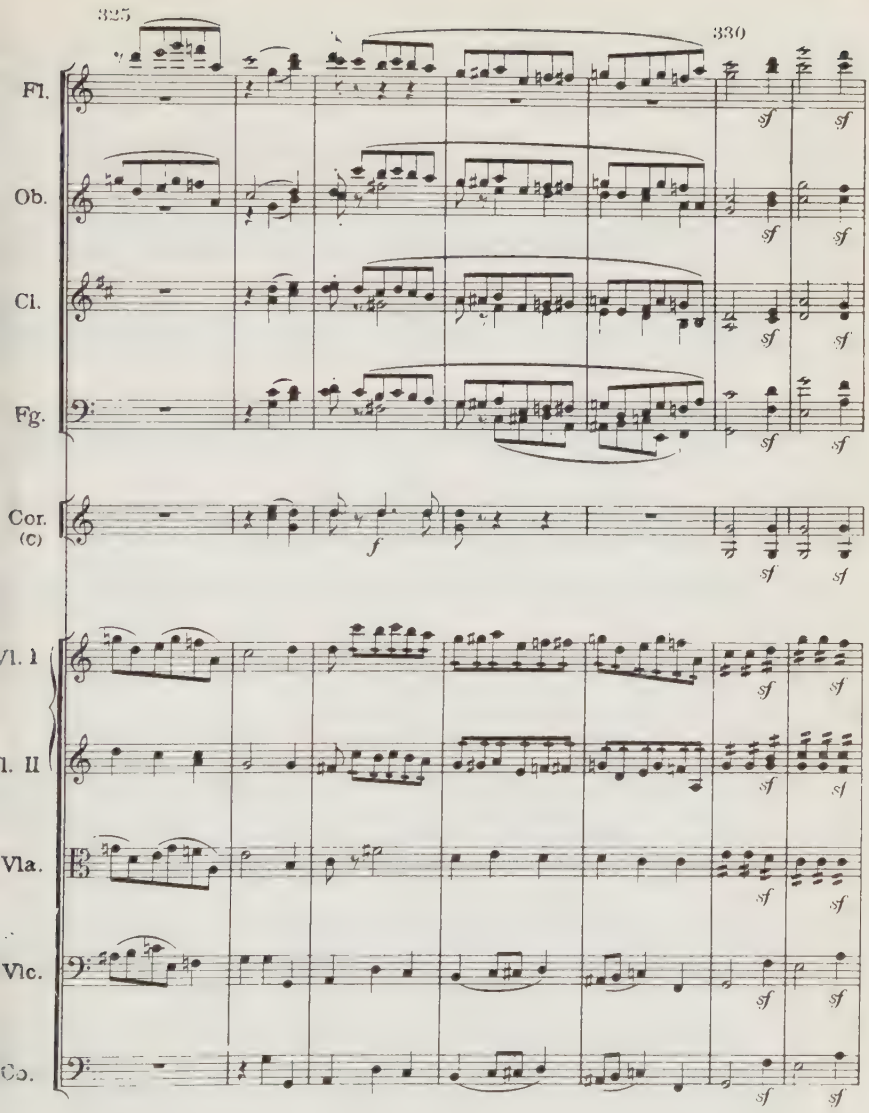
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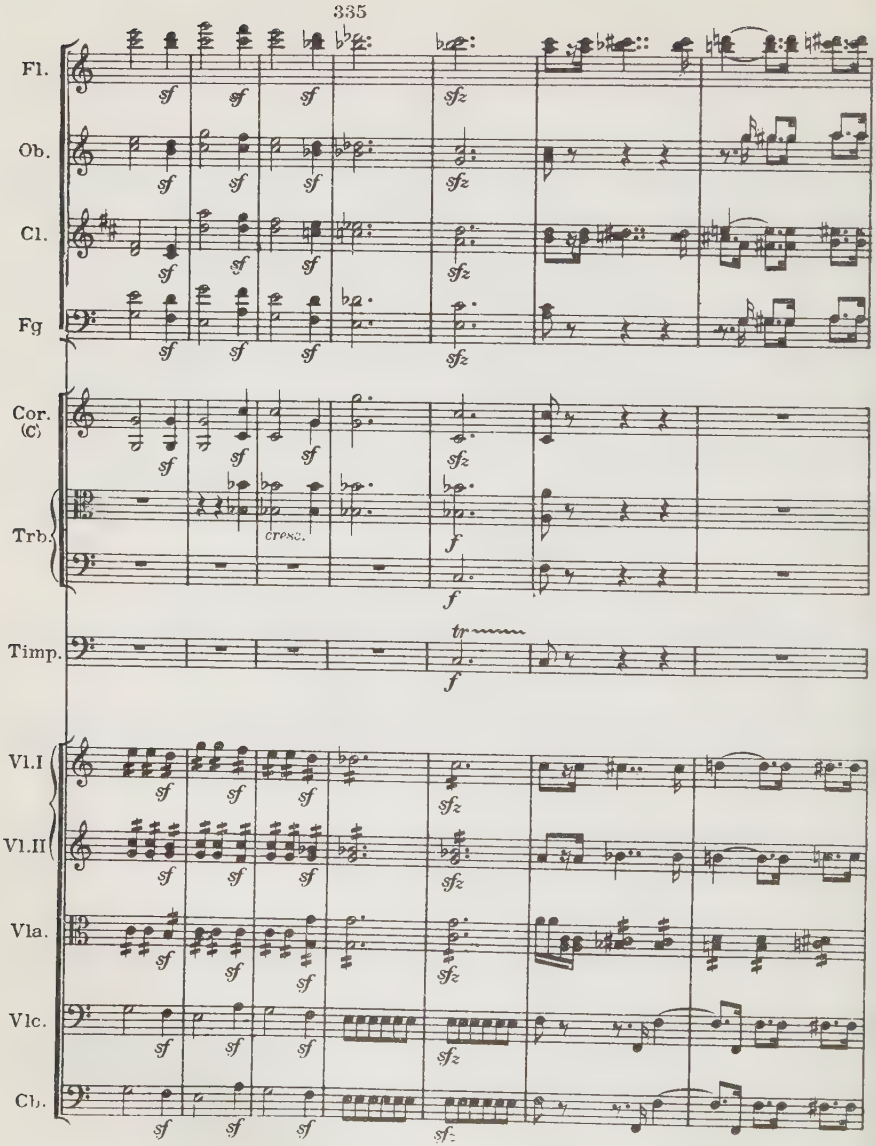
335
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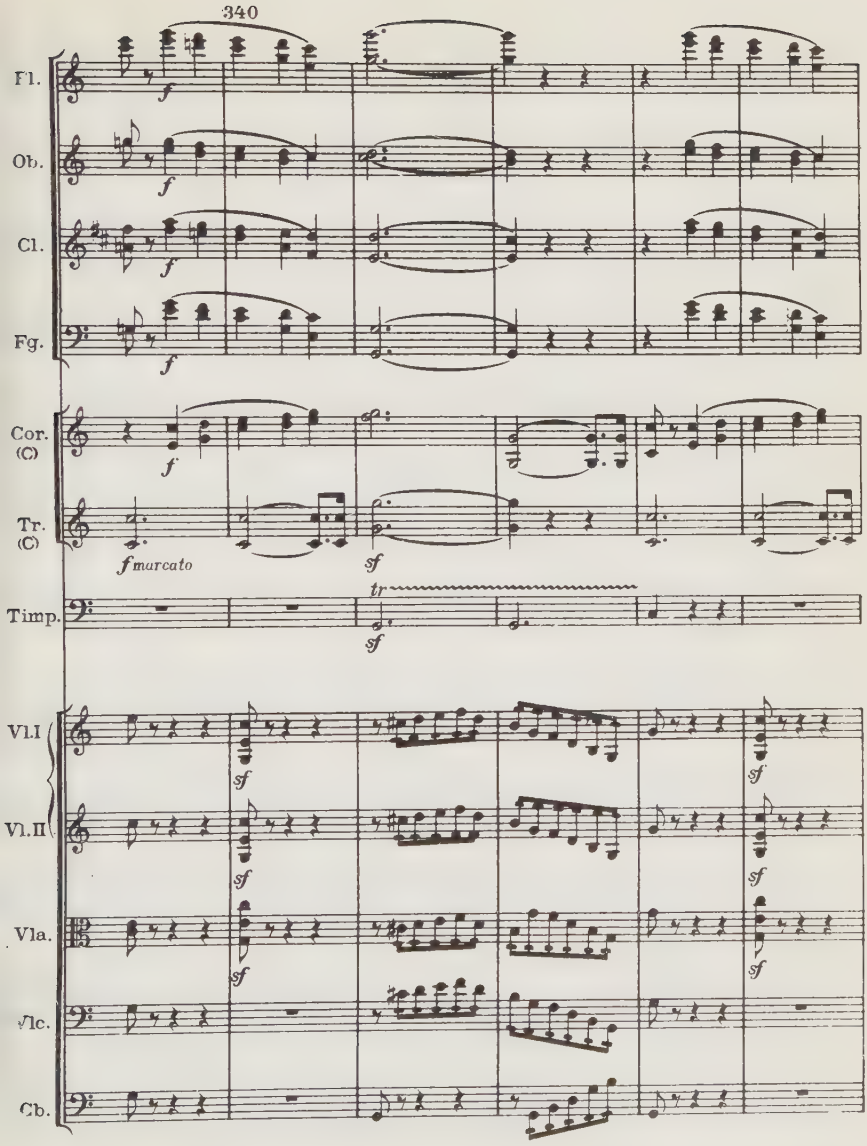
340
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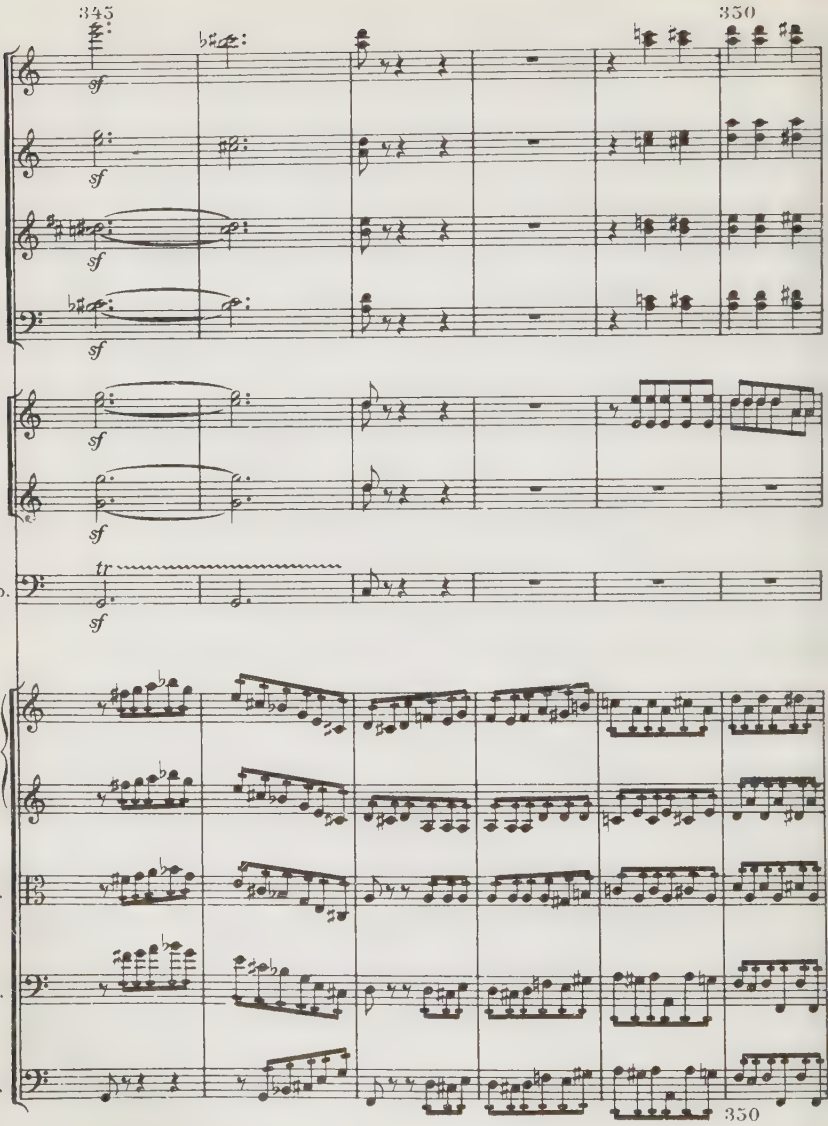
345
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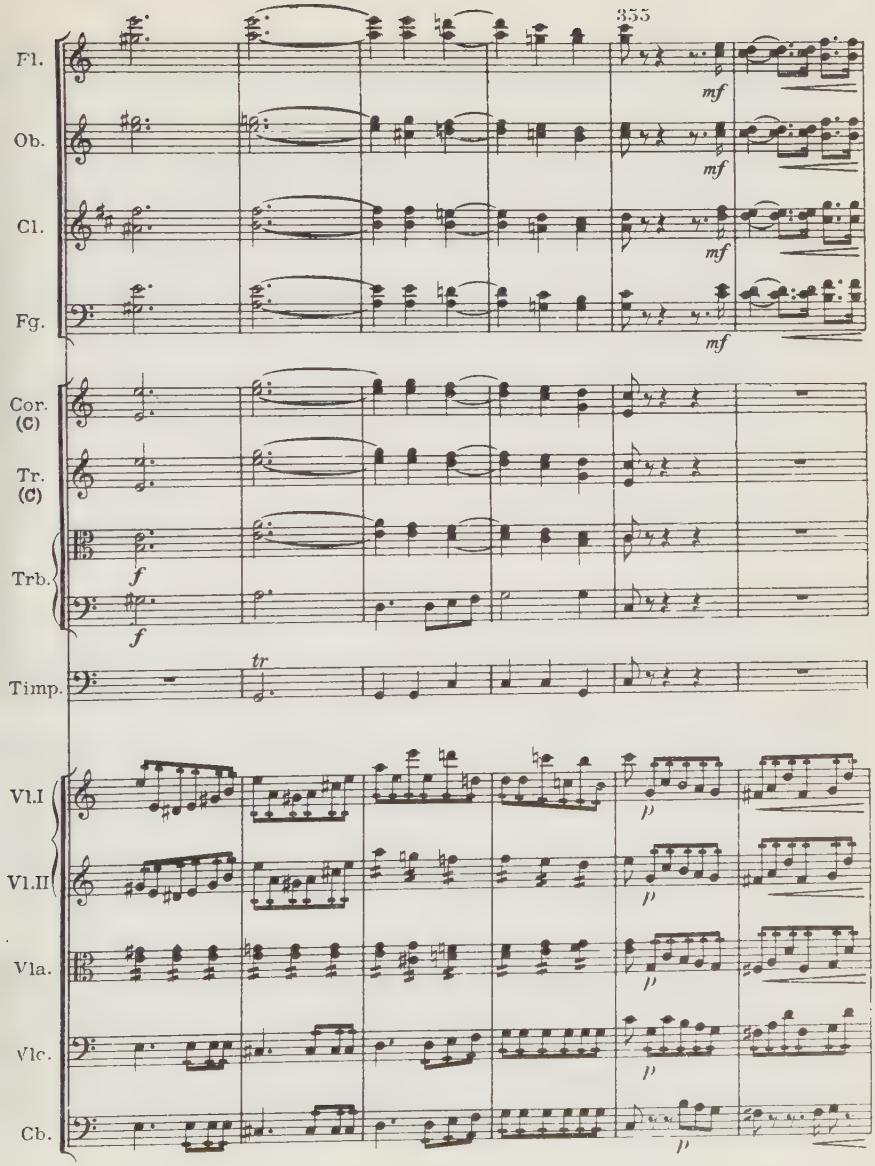
355
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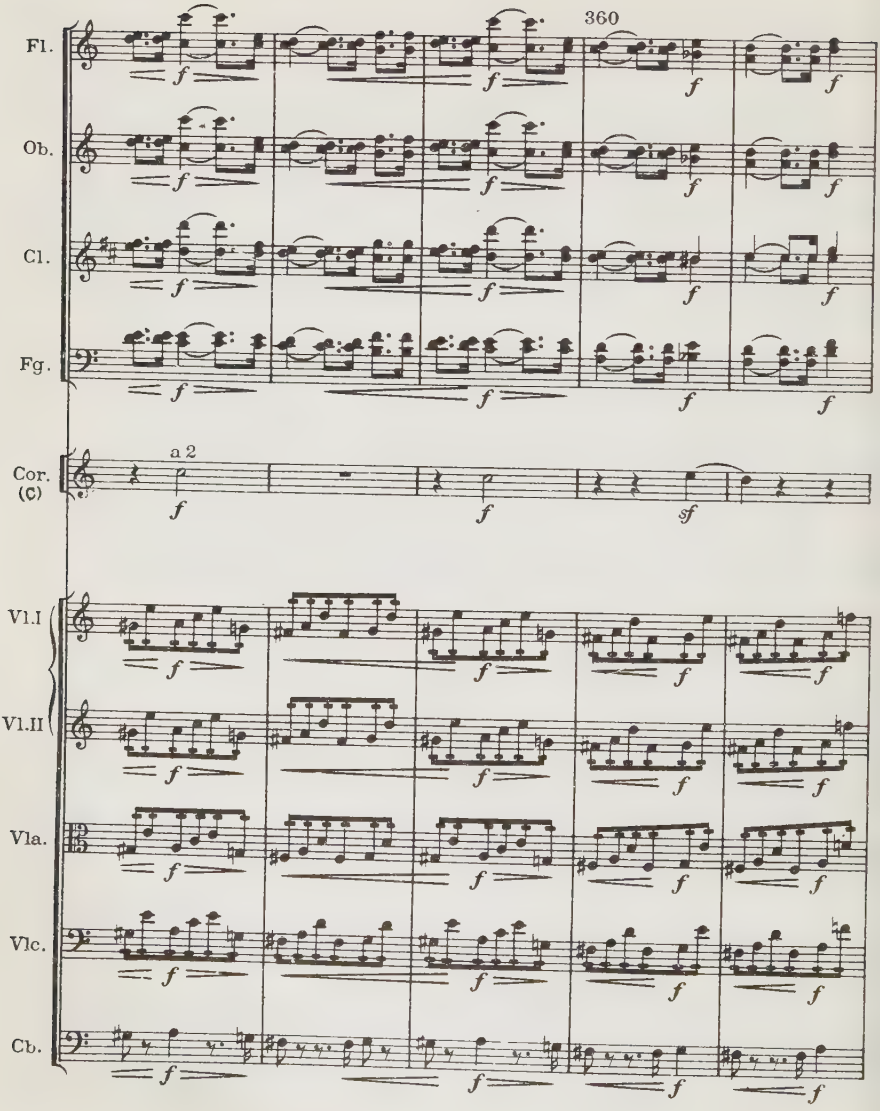
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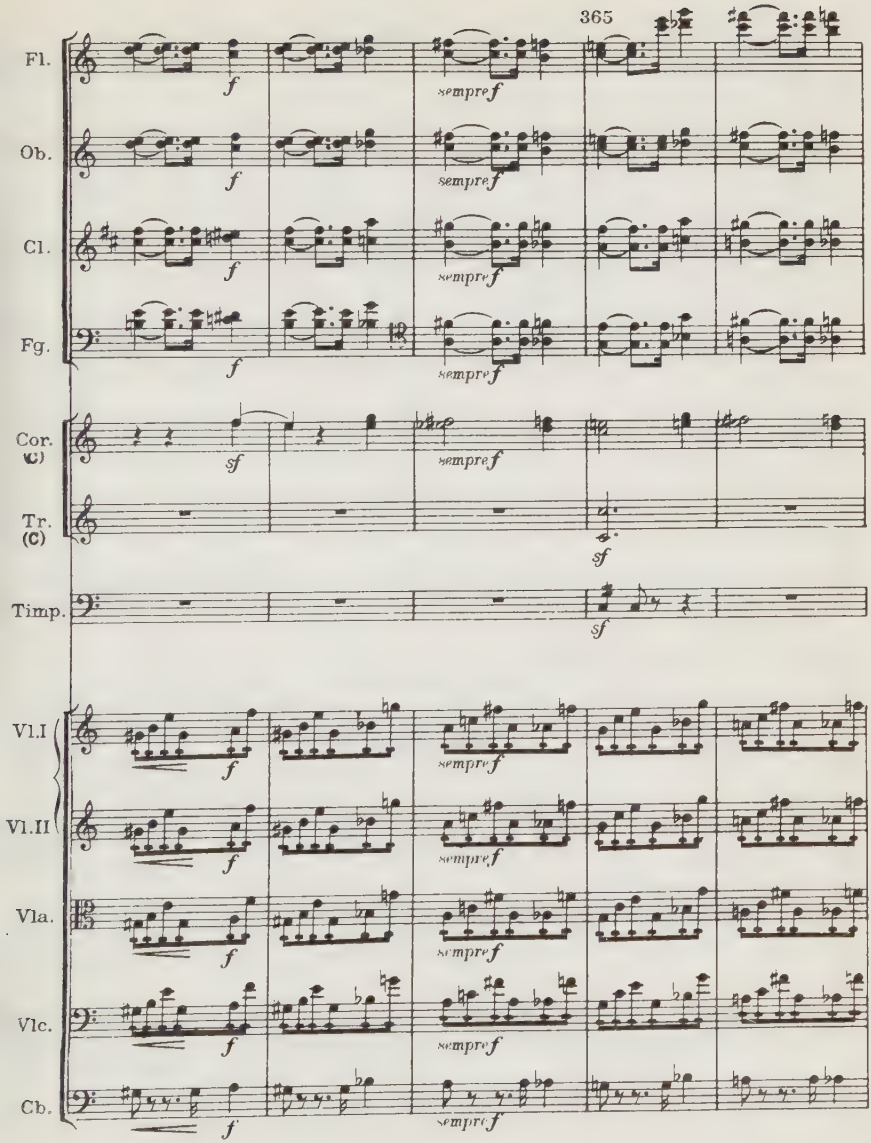
365
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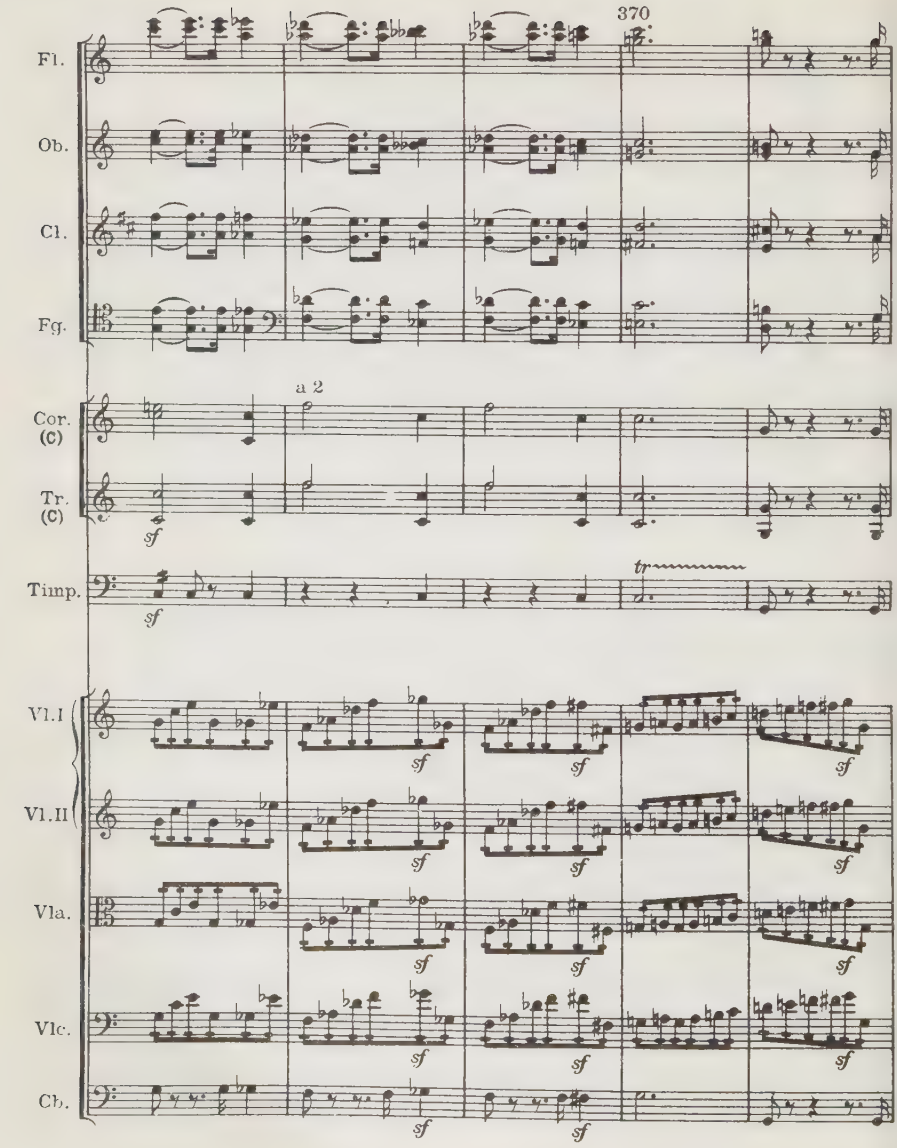
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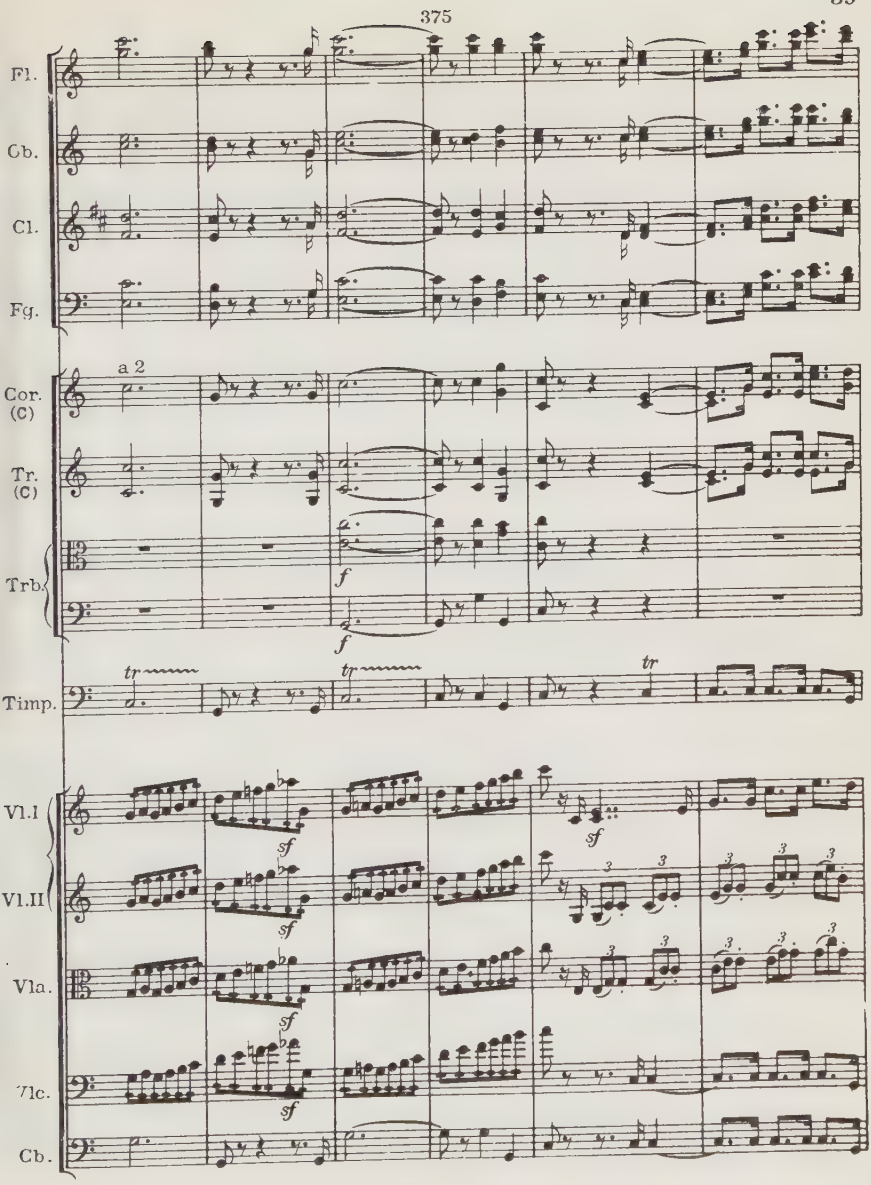
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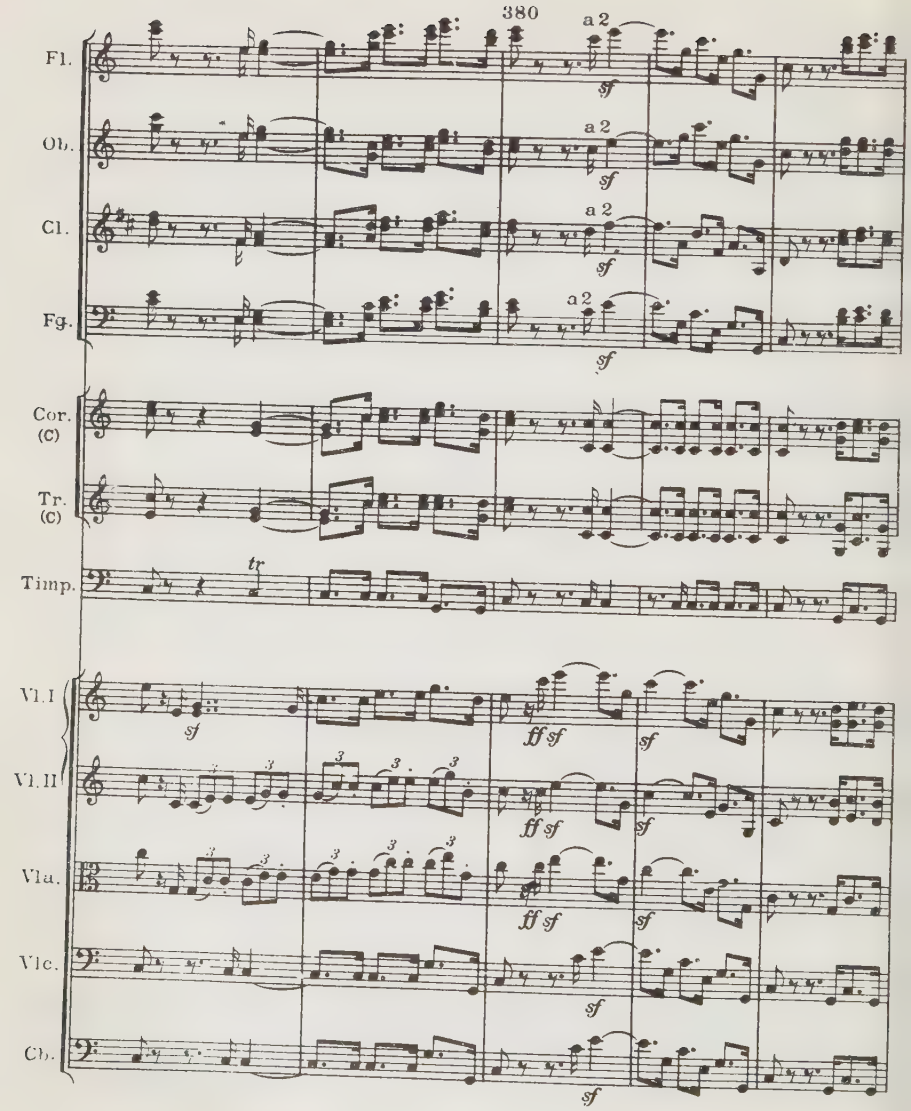
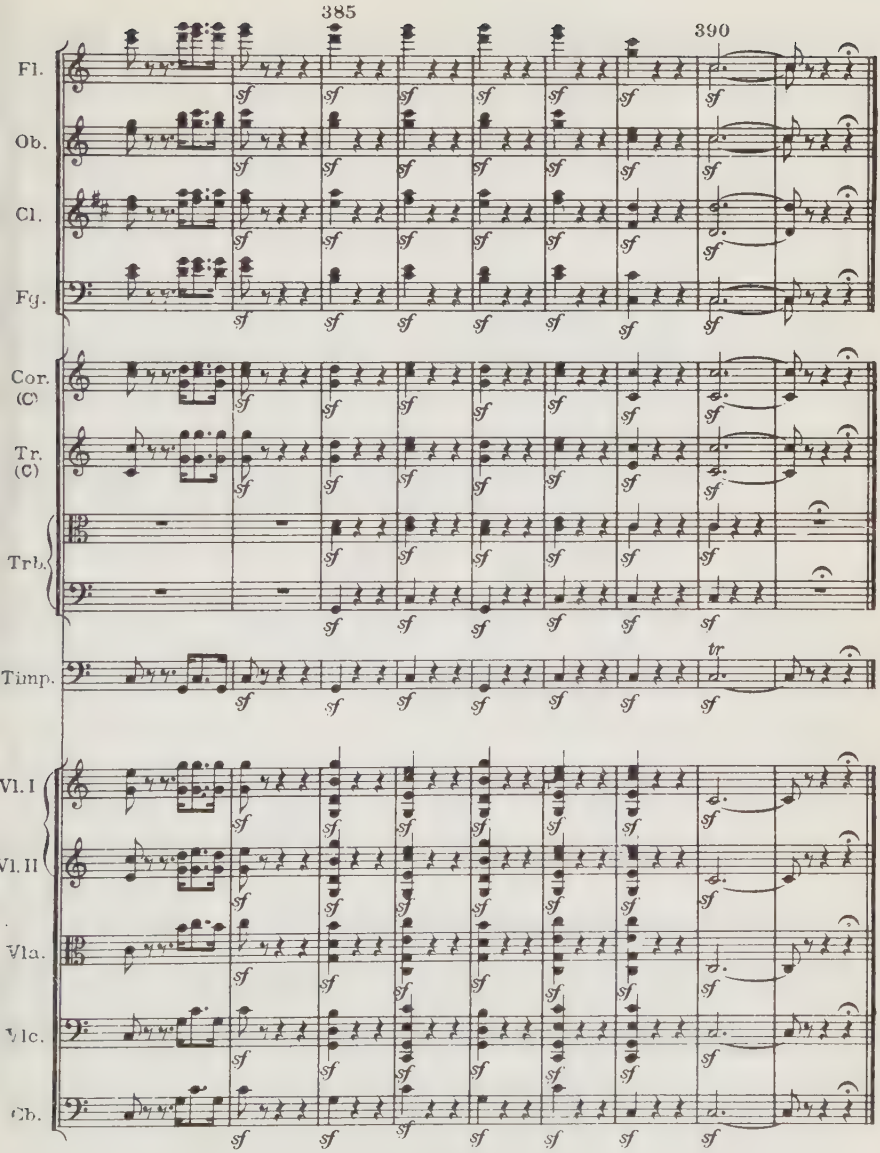
3
3


380
Fl.
Ob.
Cl.
Fg.
a 2
sf
Cor. (C)
Tr. (C)
Timp.
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff sf


385
390
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
sf
tr

Scherzo II

Allegro vivace

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in C

Trombe in C

Timpani in C-G

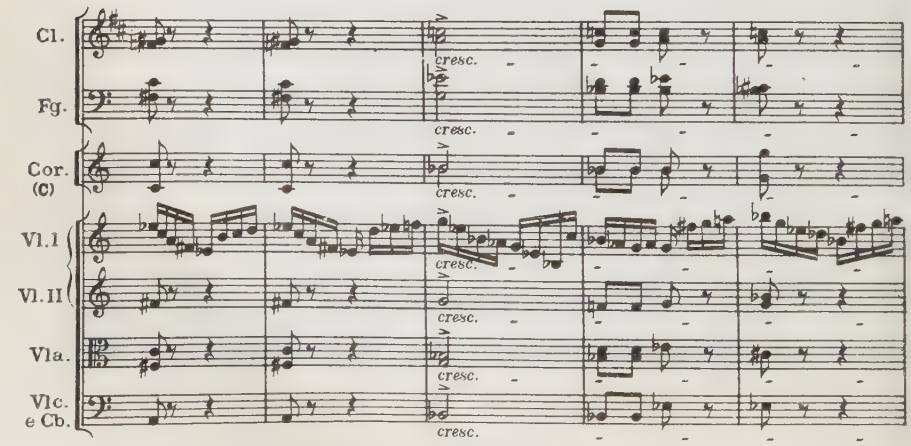
Allegro vivace

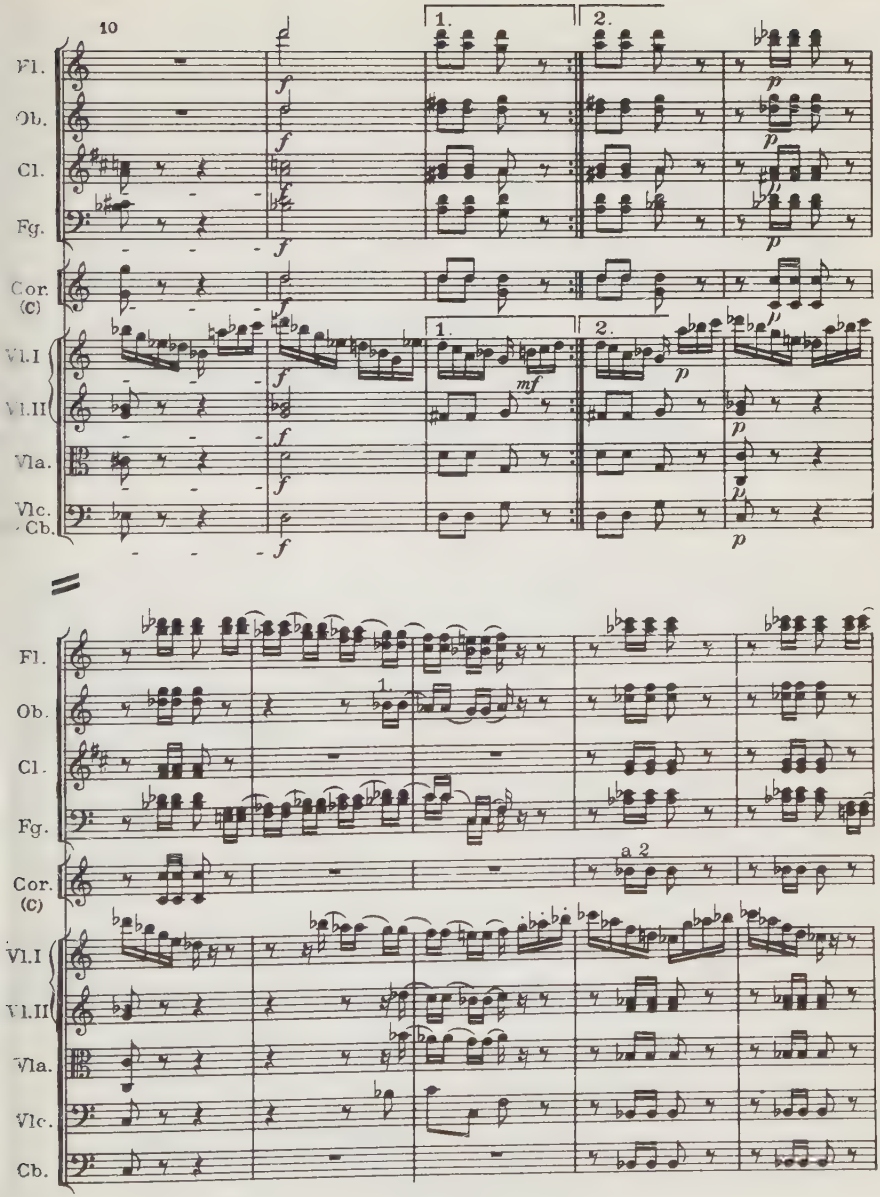
Violino I

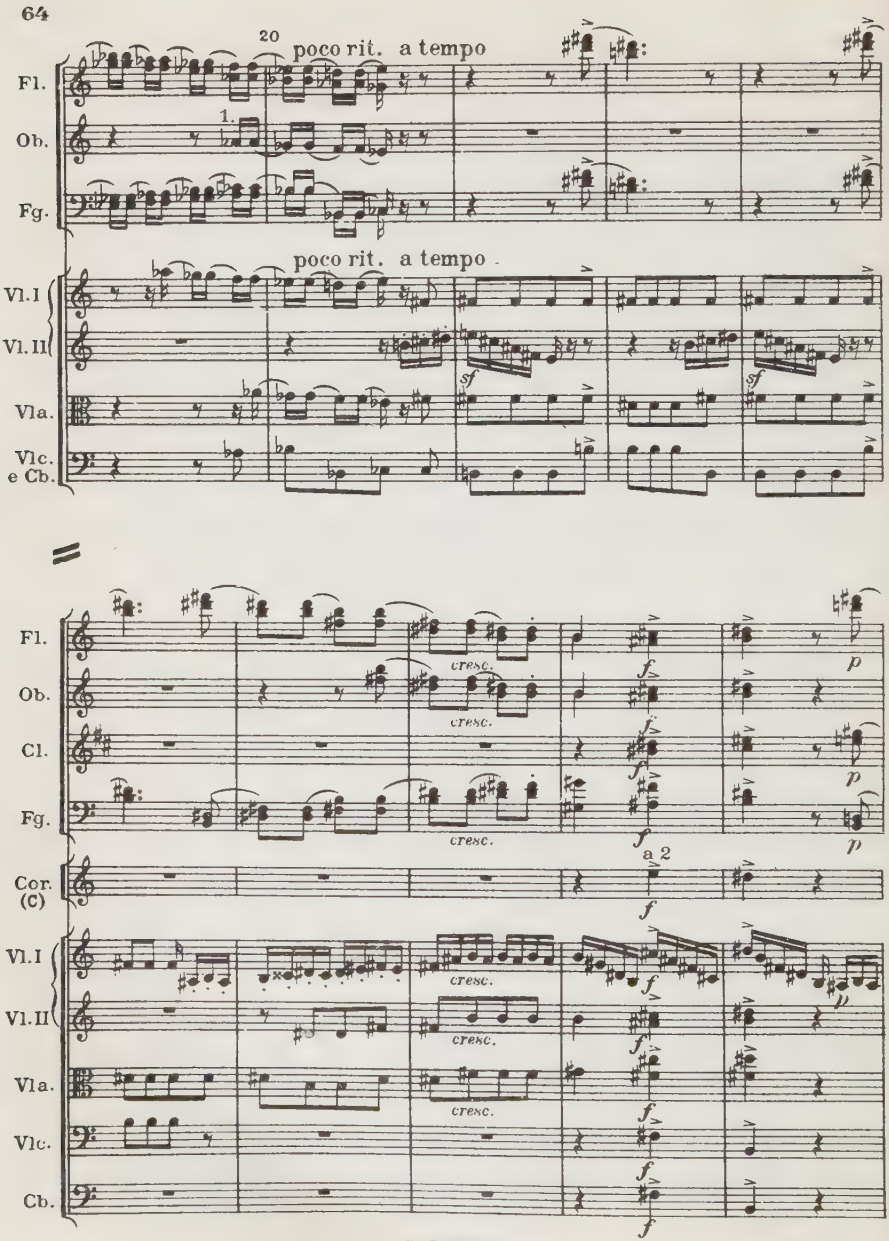
Violino II

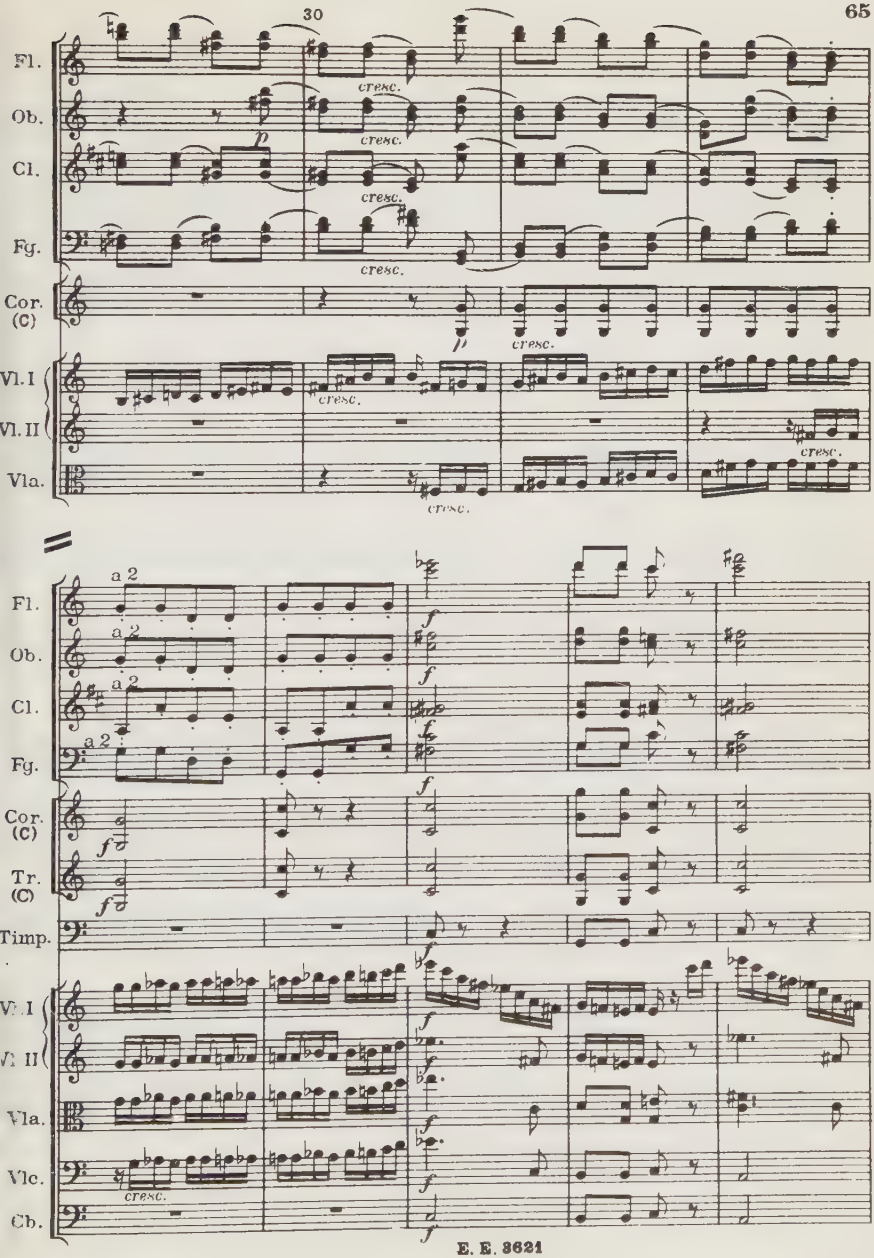
Viola

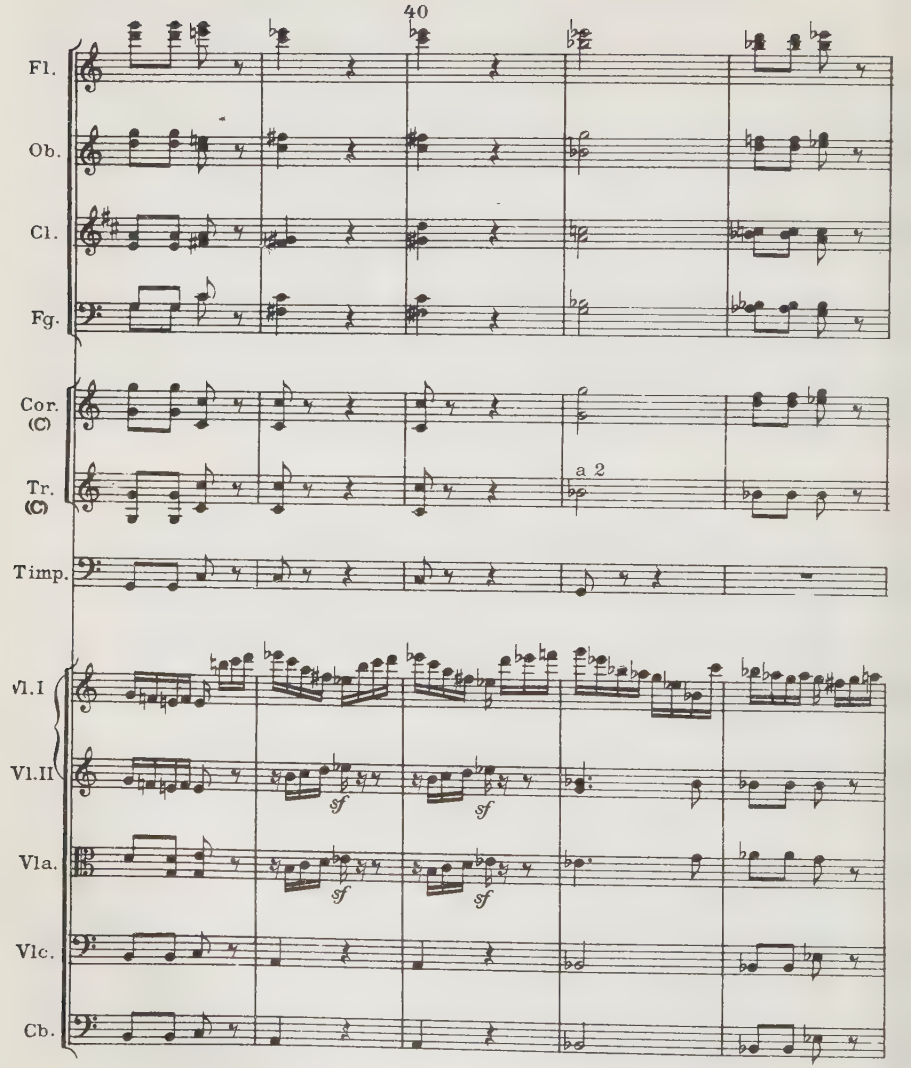
Violoncello e Contrabasso

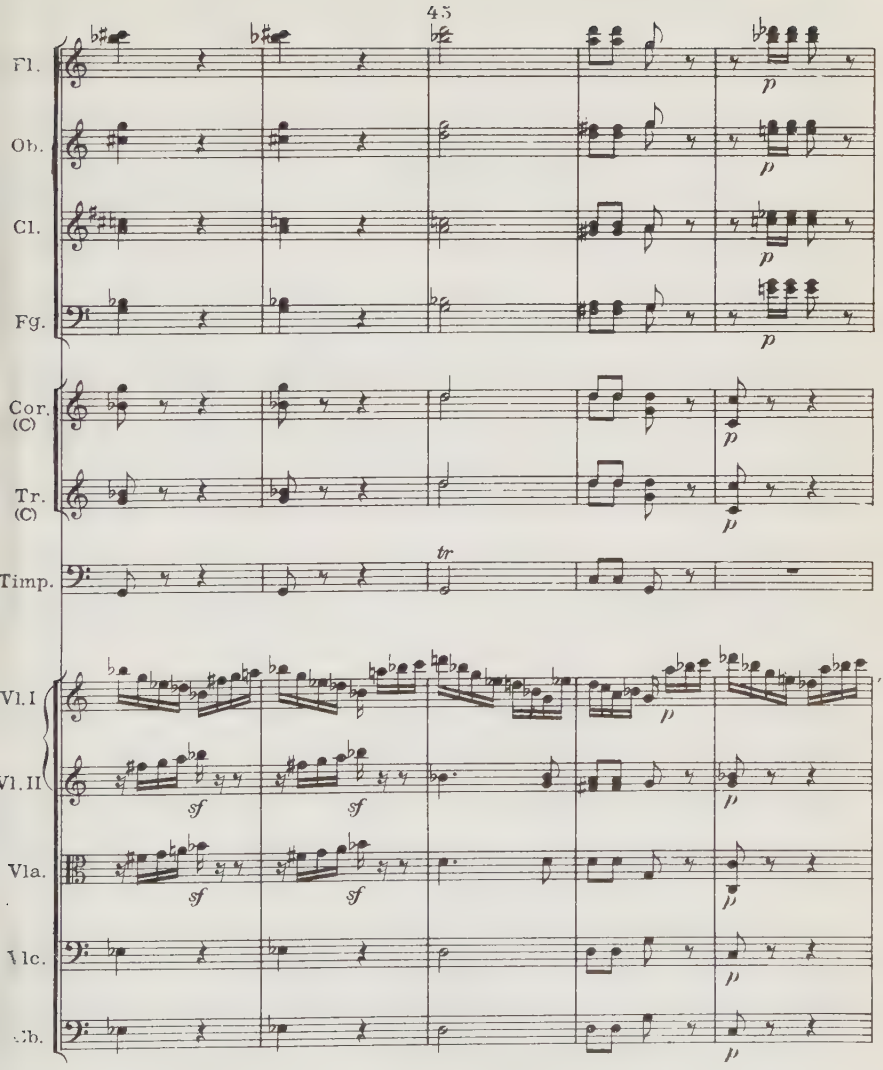


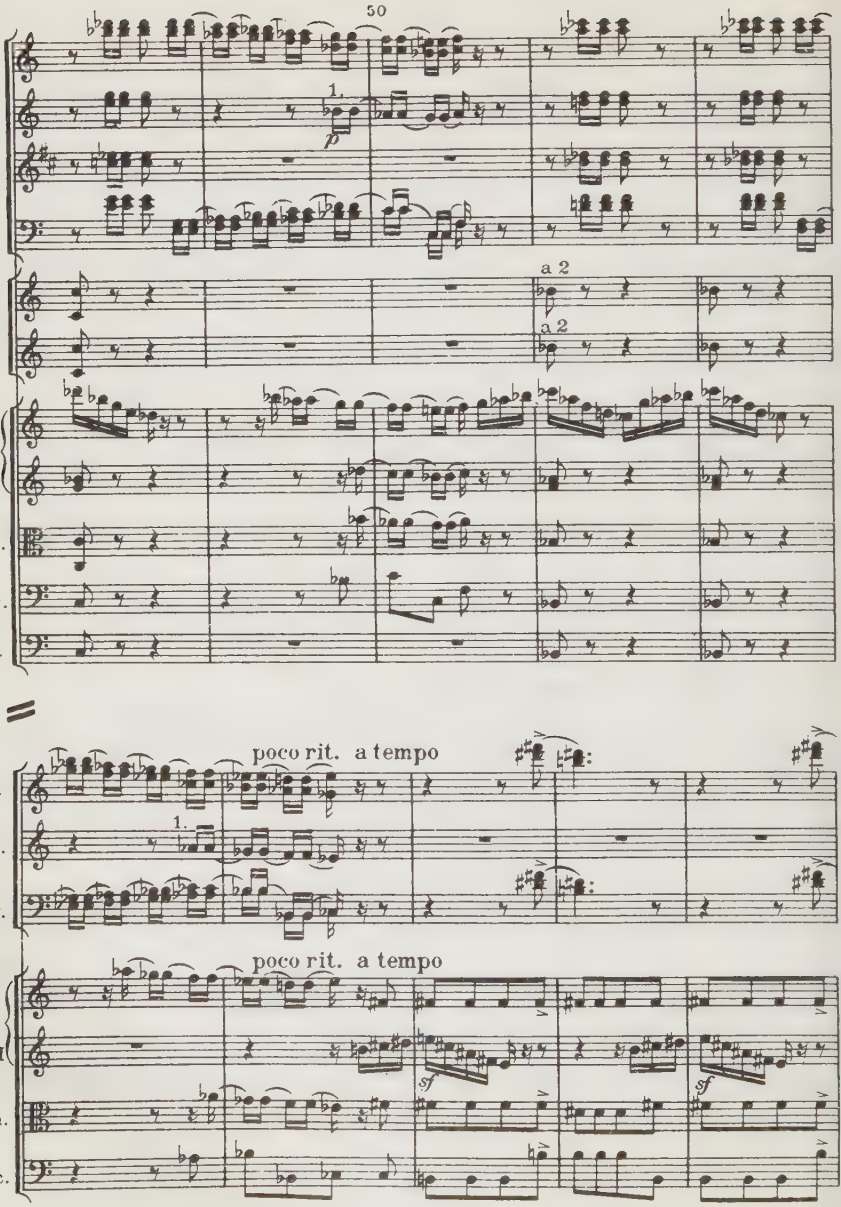

10
1.
2.
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf
a 2

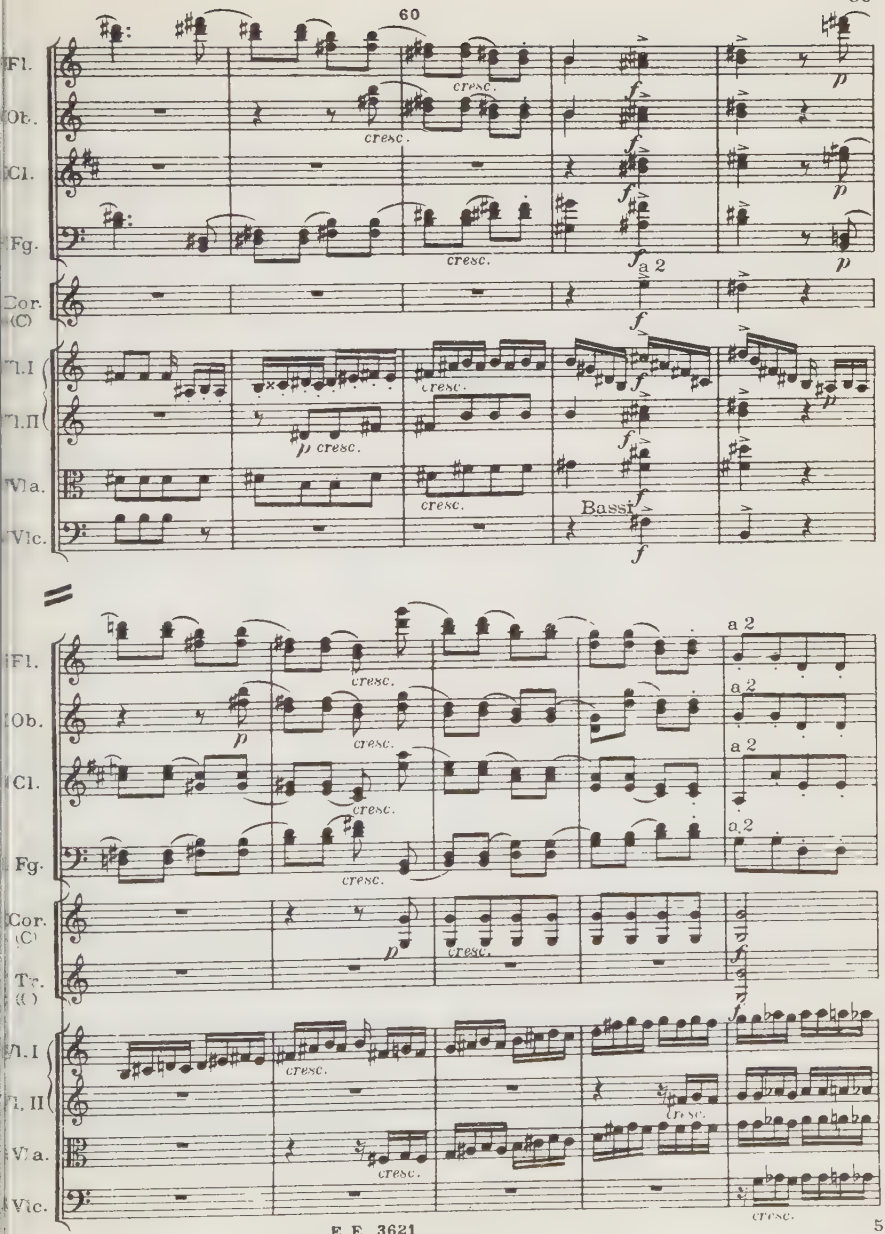

20
poco rit. a tempo
Fl.
Ob.
1.
Fg.
poco rit. a tempo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
sf
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
a 2
f
p

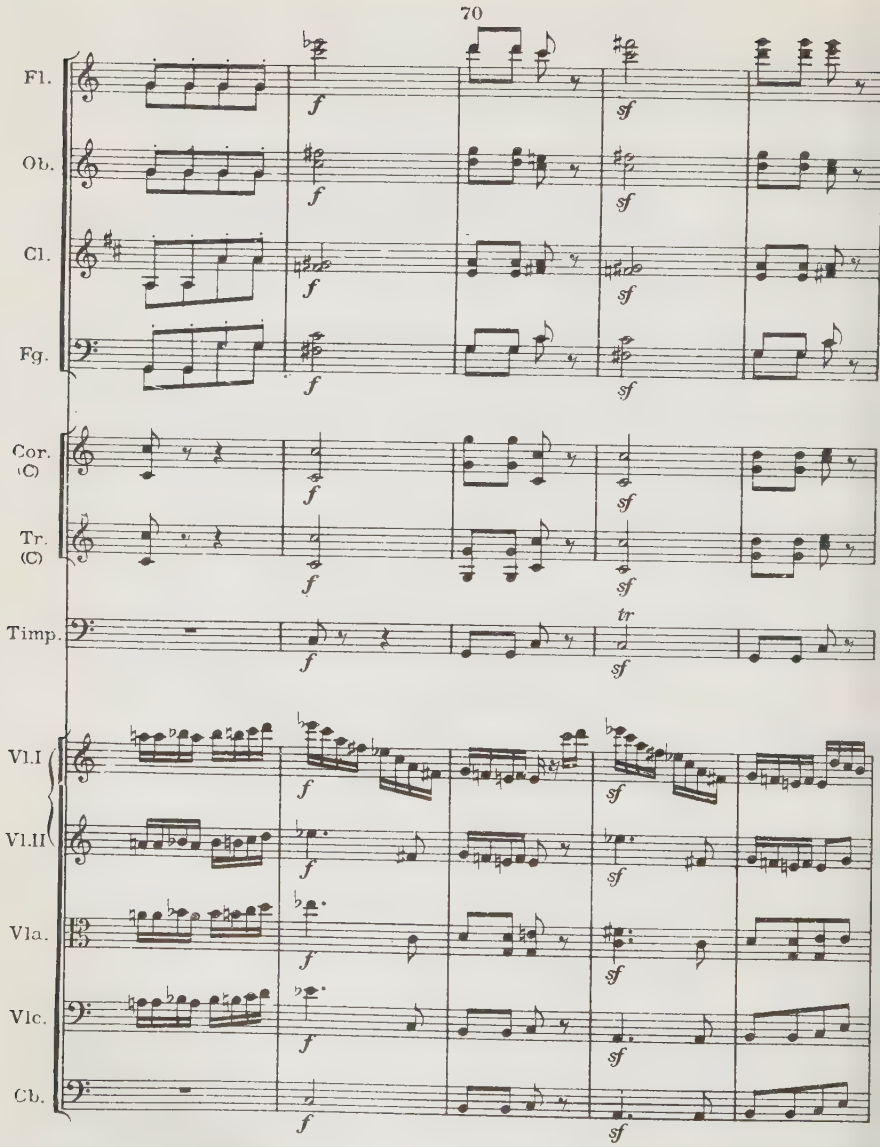

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl. I
Vl. II
Vla.
cresc.
a 2
Tr. (C)
Timp.
Vlc.
Cb.

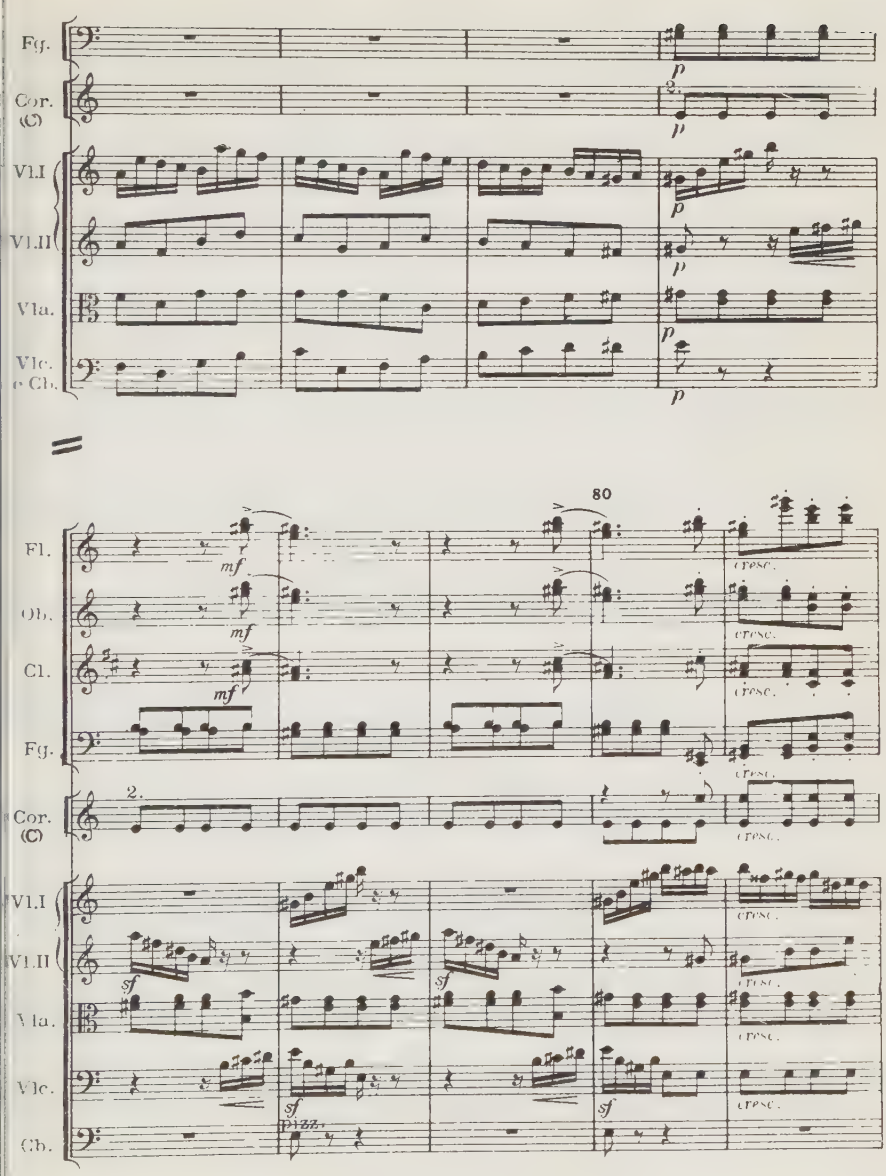

40
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
a 2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf
sf
sf
sf

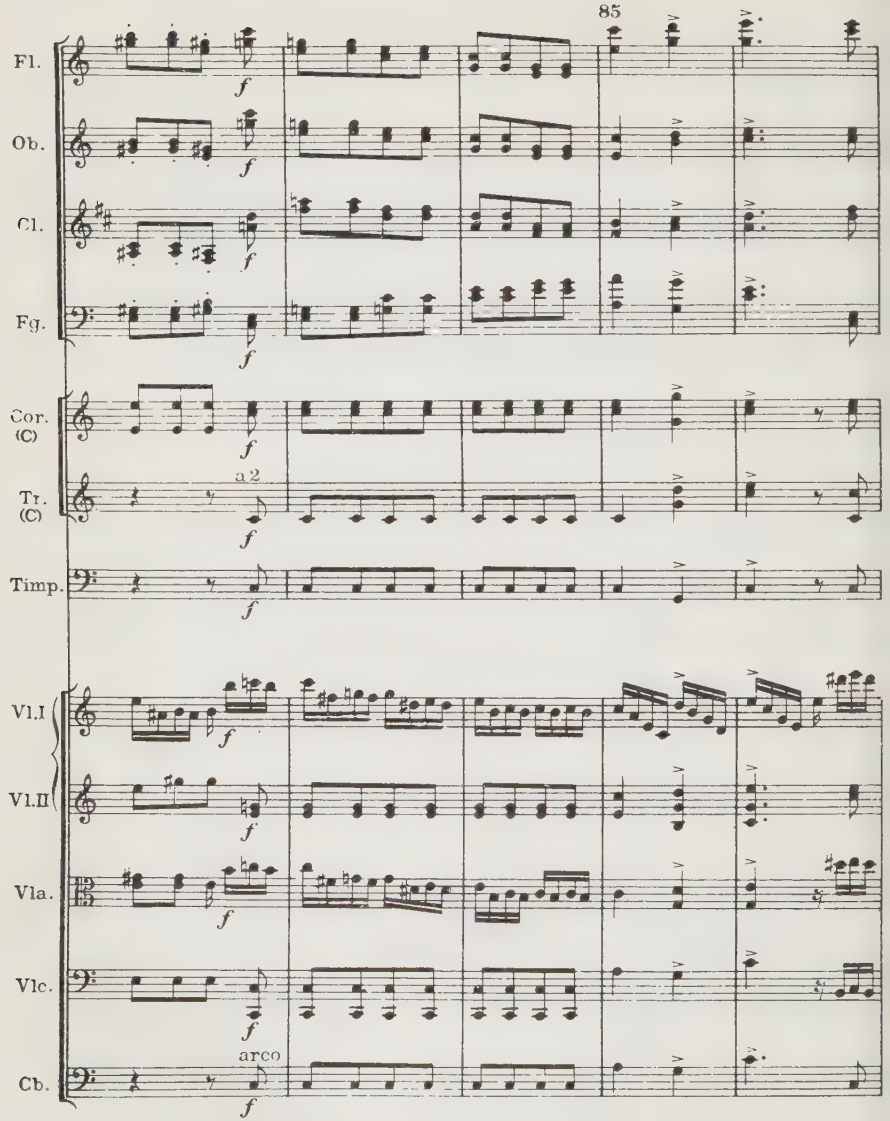

45
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
tr
Vl. I
Vl. II
Vla.
Vlc.
Cb.
p
sf

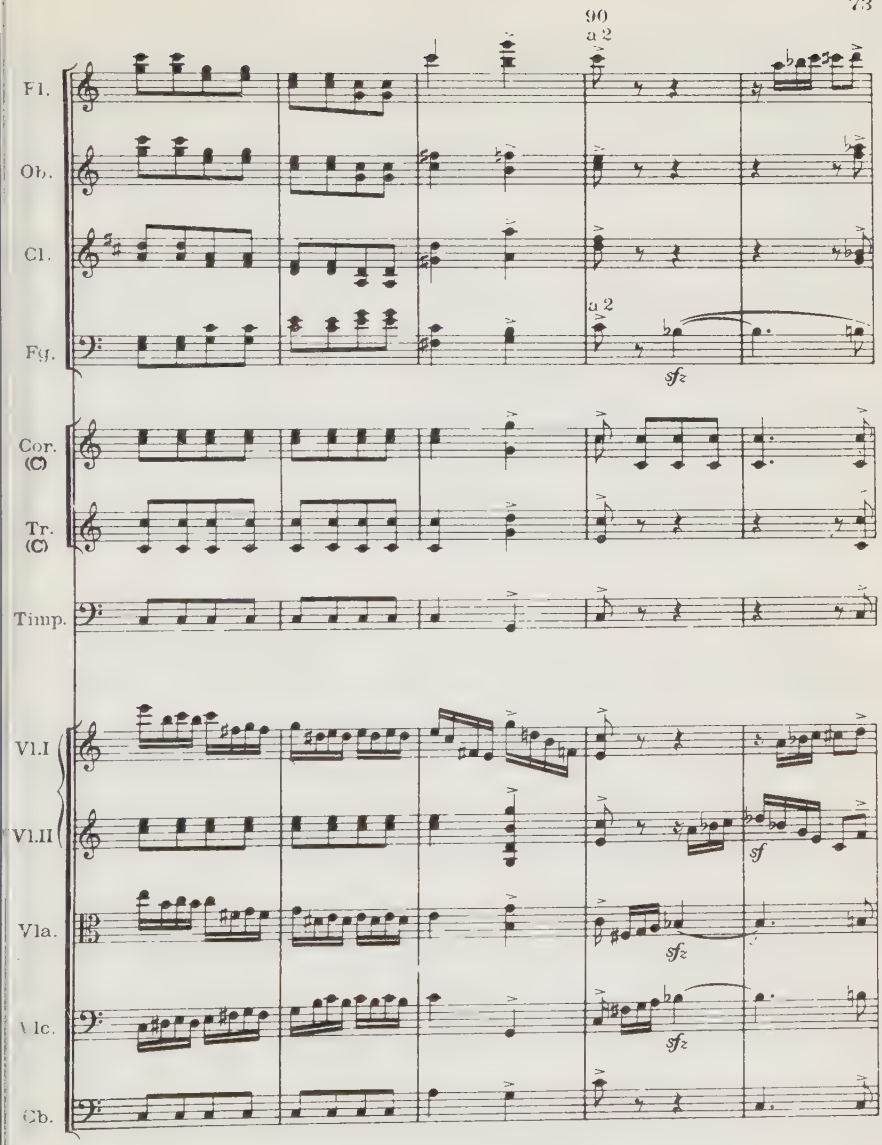

50
Fl.
Ob.
Cl.
Fg.
1.
p
Cor. (C)
Tr. (C)
a 2
a 2
Vl.I
Vl.II
Vla.
Vlc.
Cb.
poco rit. a tempo
Fl.
Ob.
Fg.
1.
poco rit. a tempo
Vl.I
Vl.II
Vla.
Vlc.
sf
sf

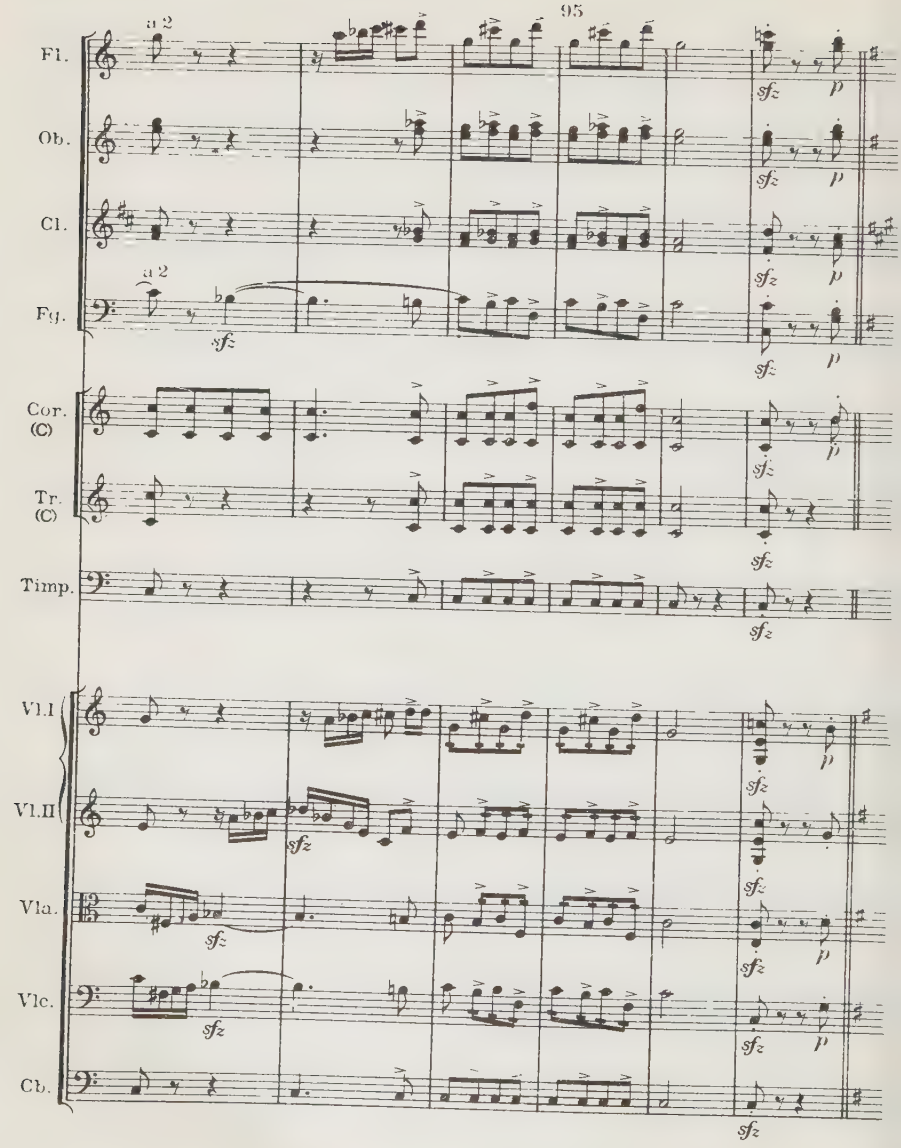

60
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl. I
Vl. II
Vla.
Vlc.
cresc.
a 2
Bassi
Tr. (C)

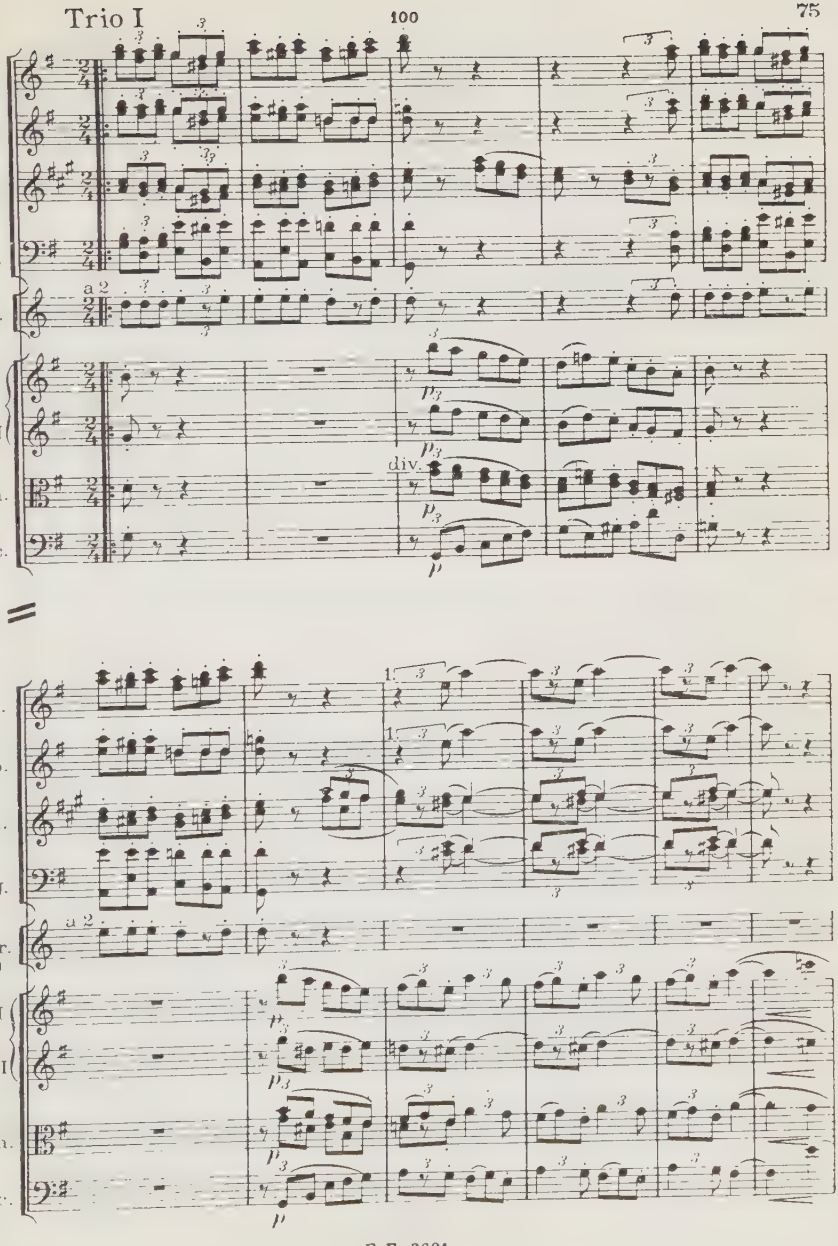

70
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
sf
tr

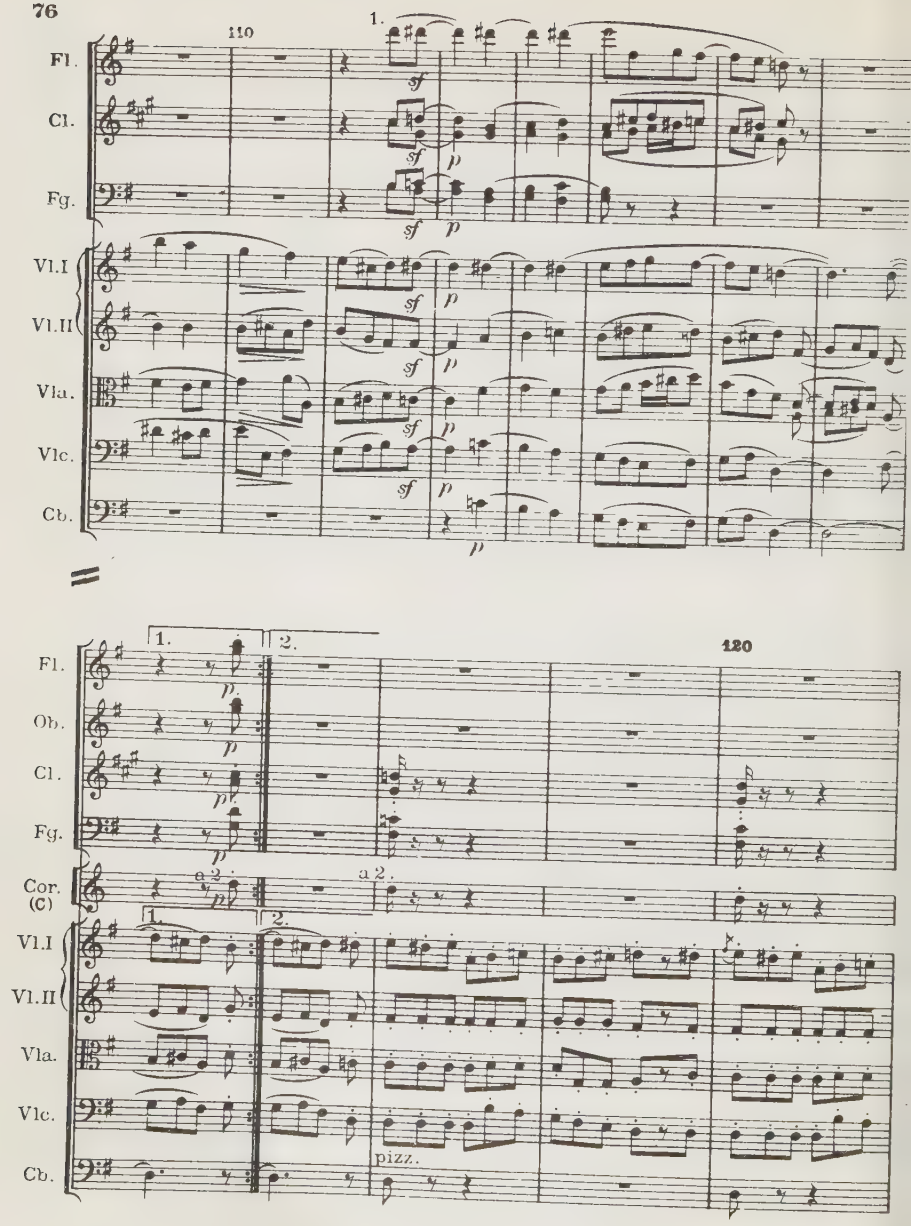

Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p
80
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf
sf
cresc.
2.
Pizz.


85
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
a 2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
arco
Cb.
f

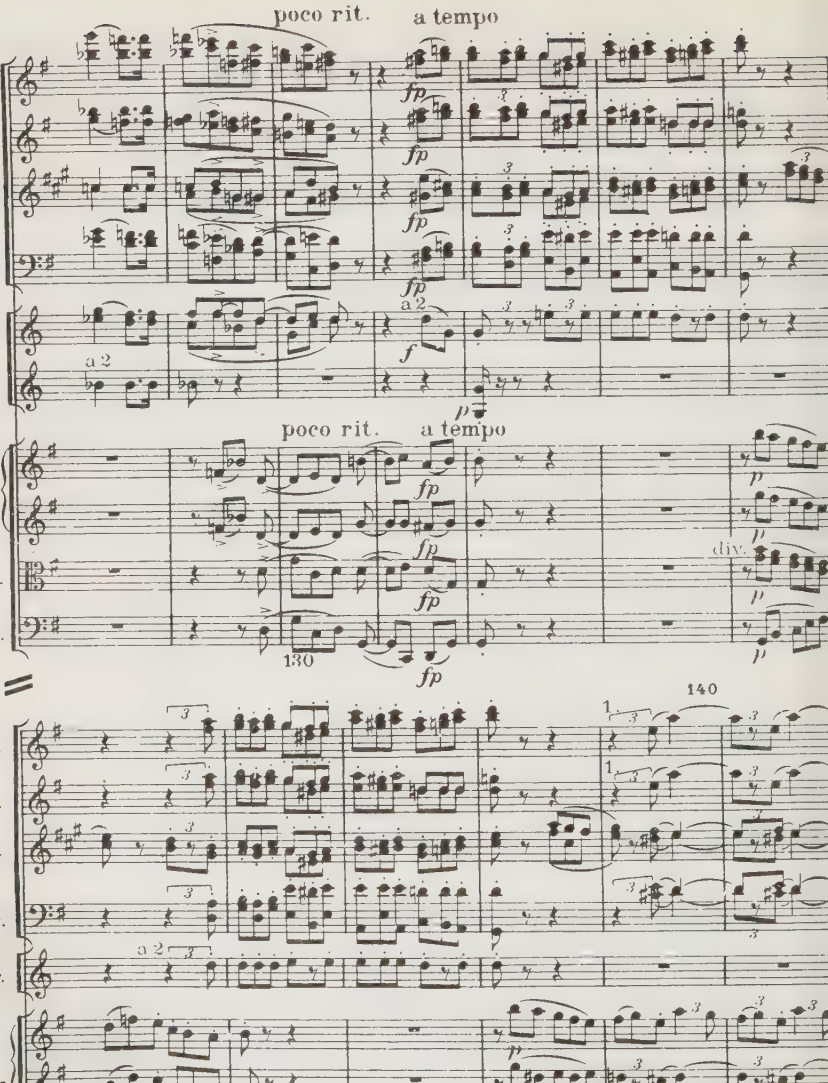

90
a 2
Fl.
Ob.
Cl.
a 2
Fg.
sfz
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
sf
Vla.
sfz
Vlc.
sfz
Cb.

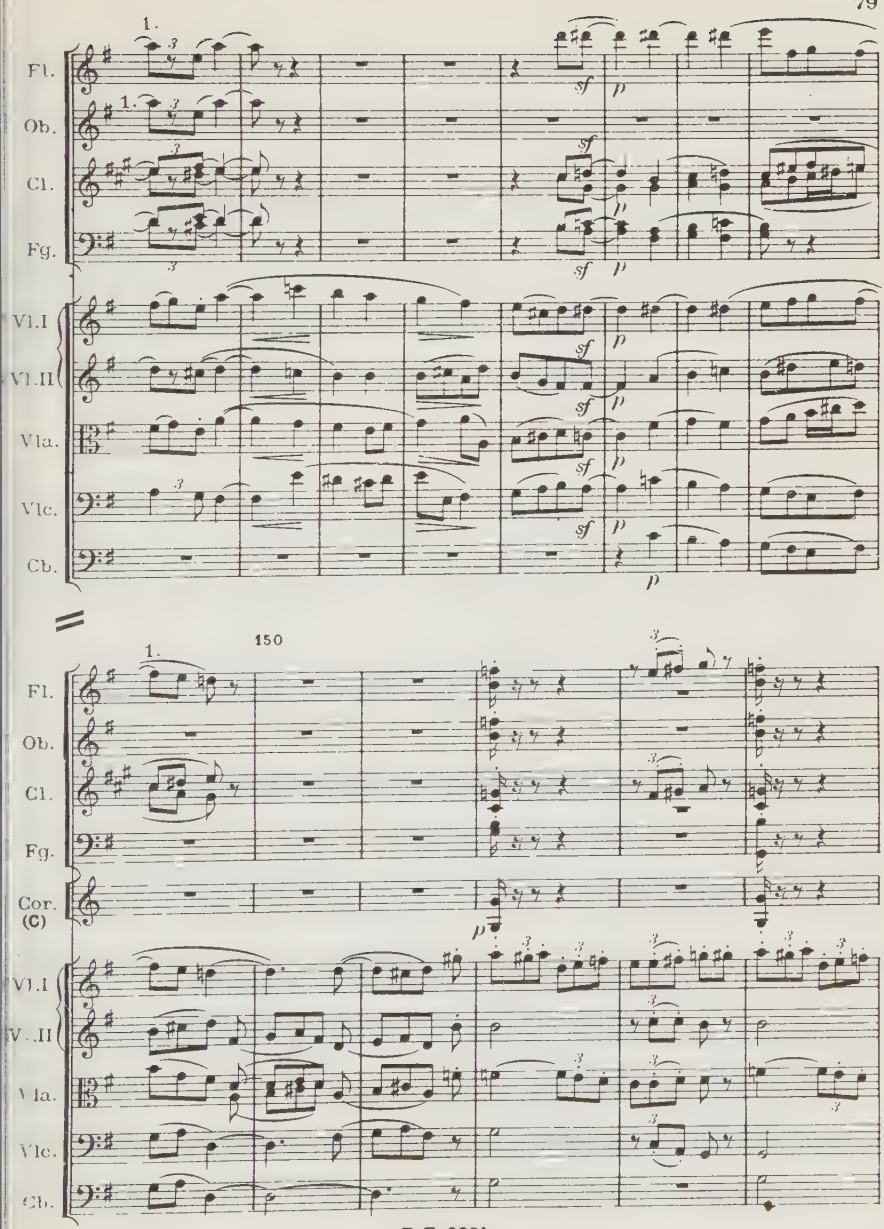

95
Fl.
Ob.
Cl.
Fg.
a 2
sfz
p
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

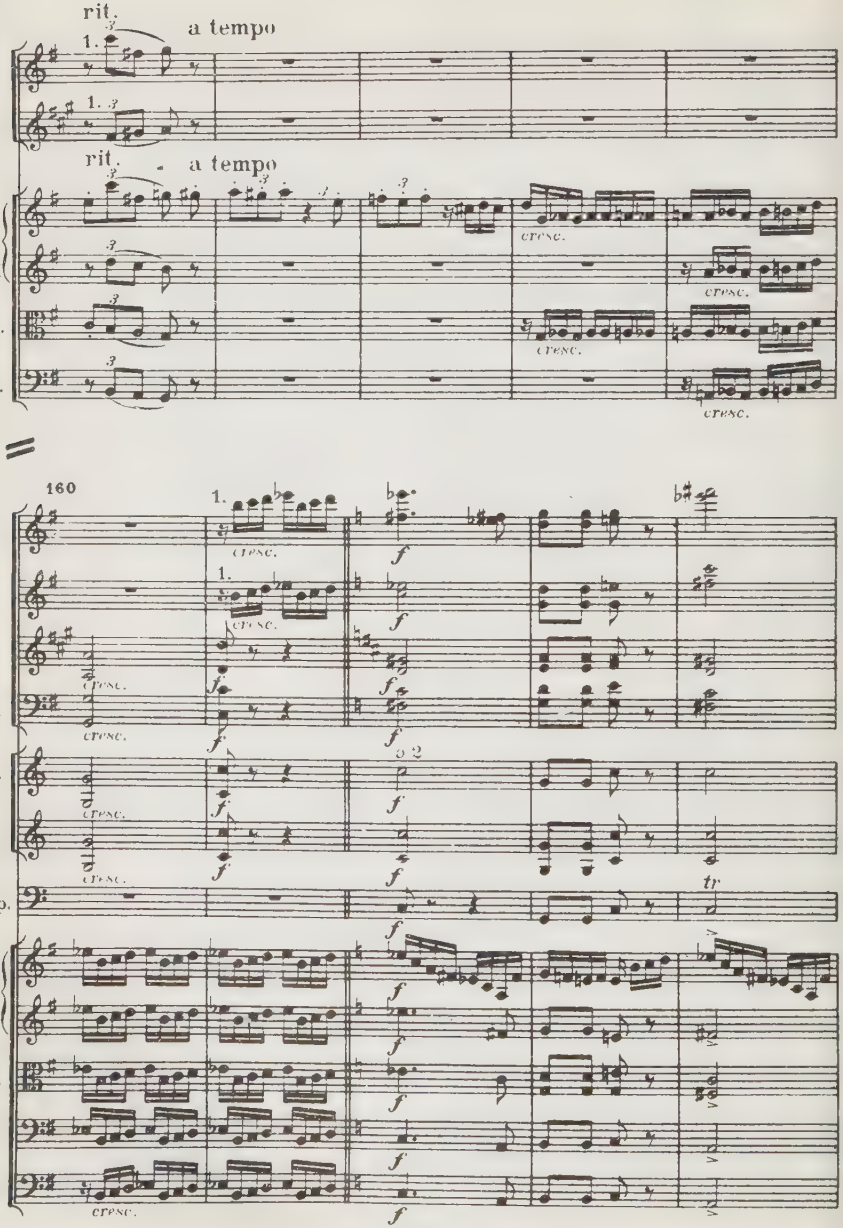

Fl.
Ob.
Cl.
Fg.
Cor. (C)
a 2
Vl.I
Vl.II
Vla.
Vlc.
div.
1.

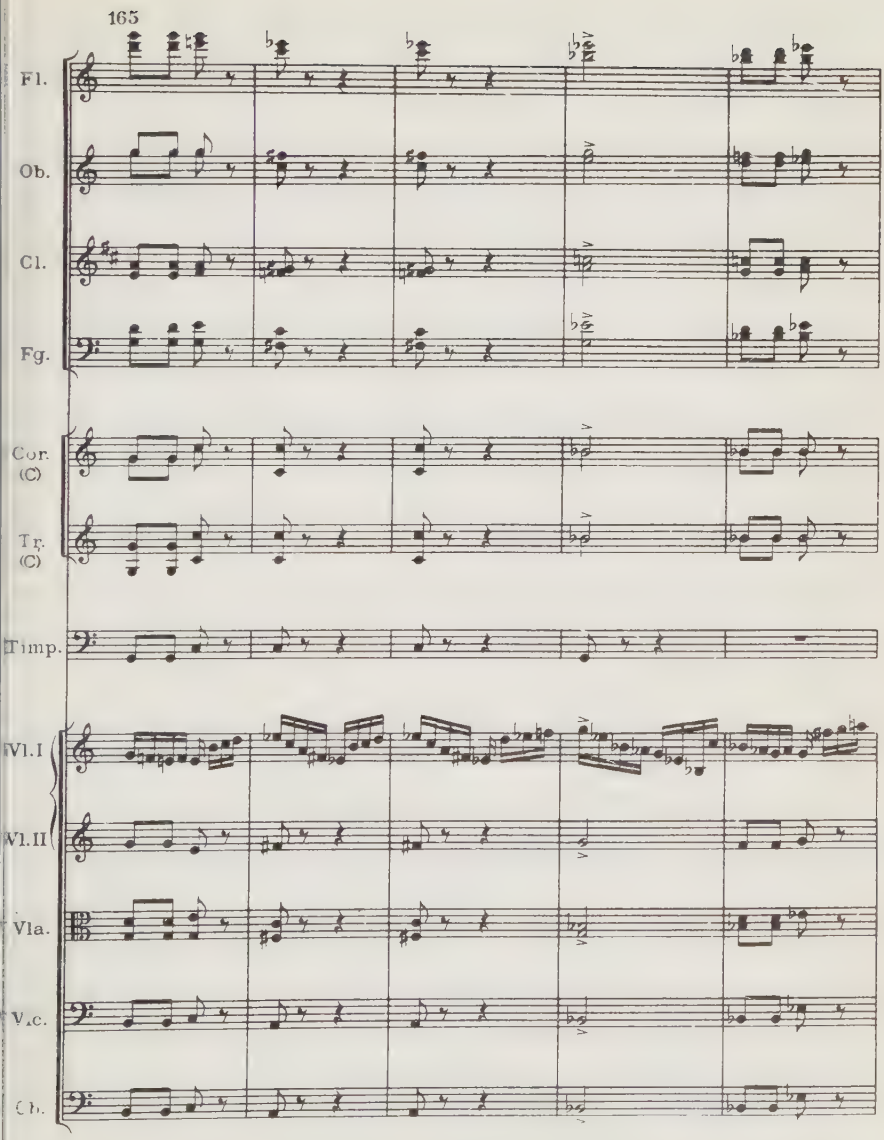

110
1.
Fl.
Cl.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf
p
2.
120
Ob.
Cor. (C)
a 2.
pizz.

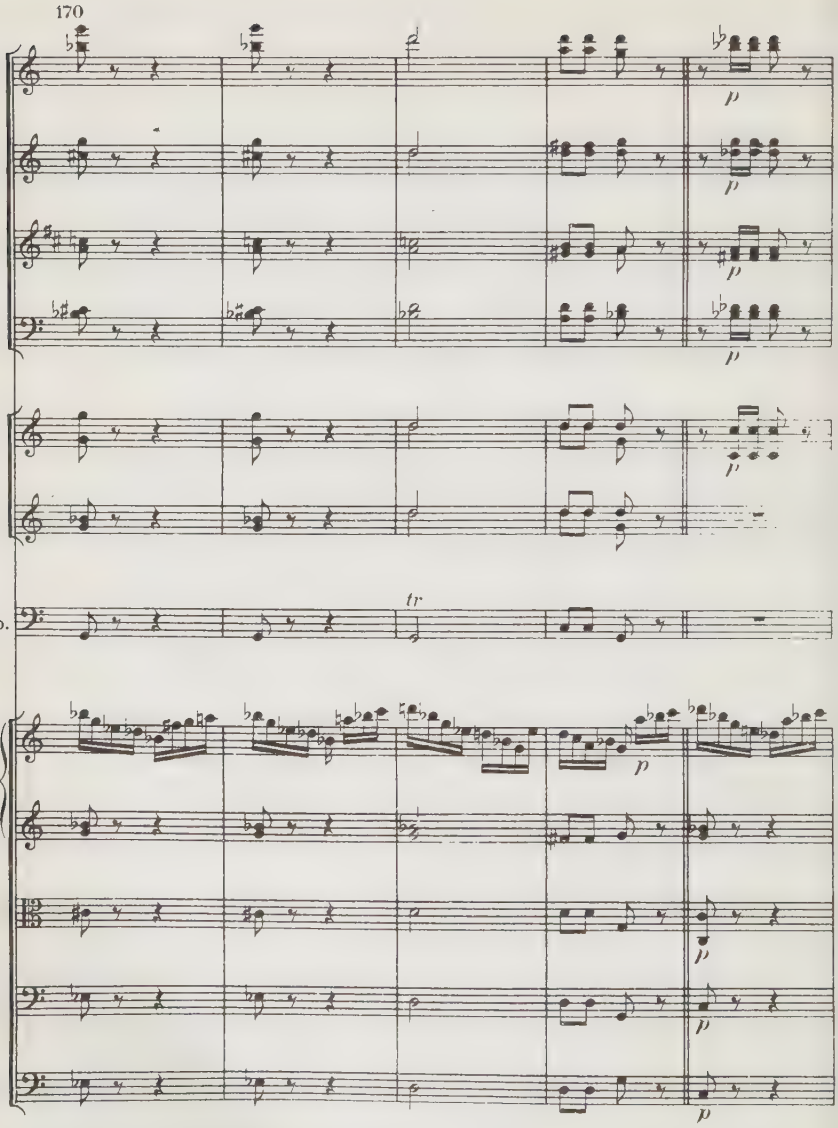
rit.
a tempo
125
Fl.
Ob.
Cl.
Fg.
a 2
Cor. (C)
Tr. (C)
rit.
a tempo
Vl.I
Vl.II
Vla.
V c.
arco
Cb.

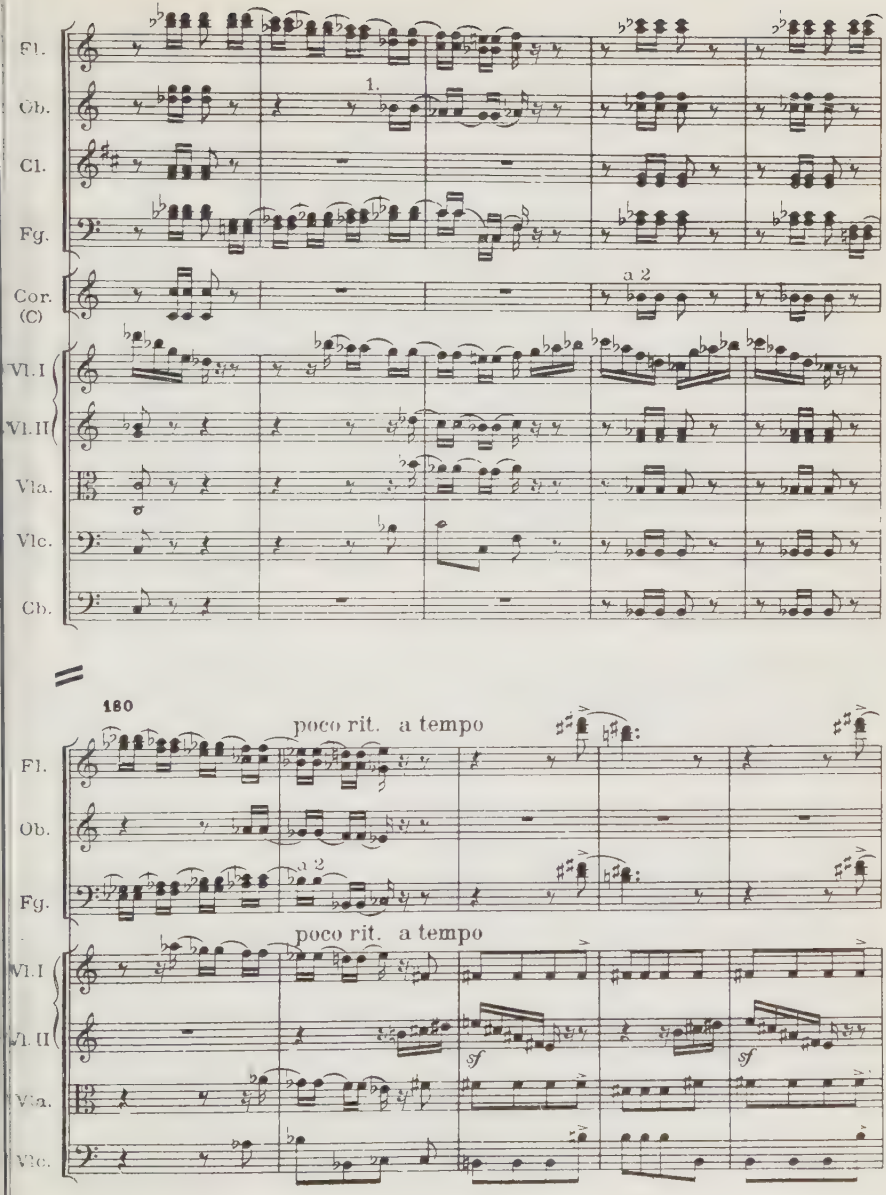

poco rit.
a tempo
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
a 2
fp
f
p
Vl.I
Vl.II
Vla.
Vlc.
div.
130
140
1.

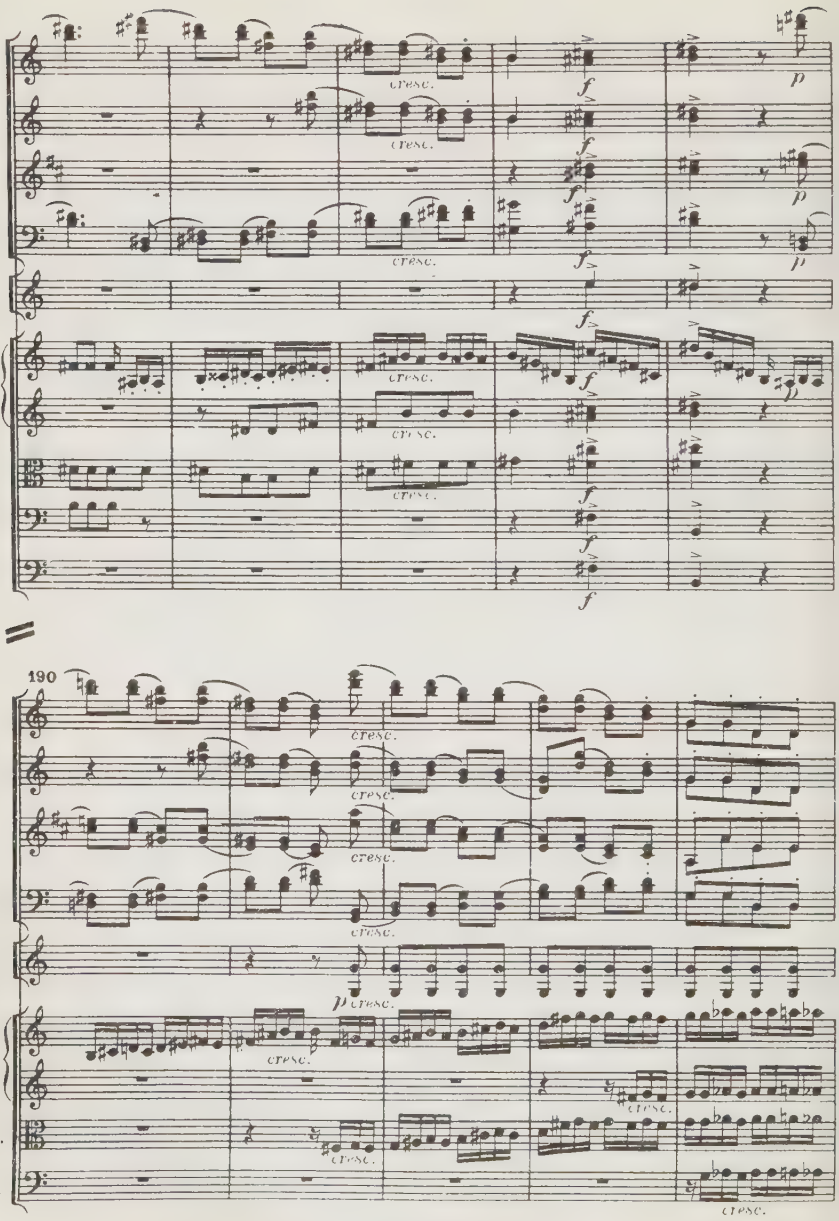

1.
Fl.
Ob.
Cl.
Fg.
sf
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.
150
Cor.
(C)

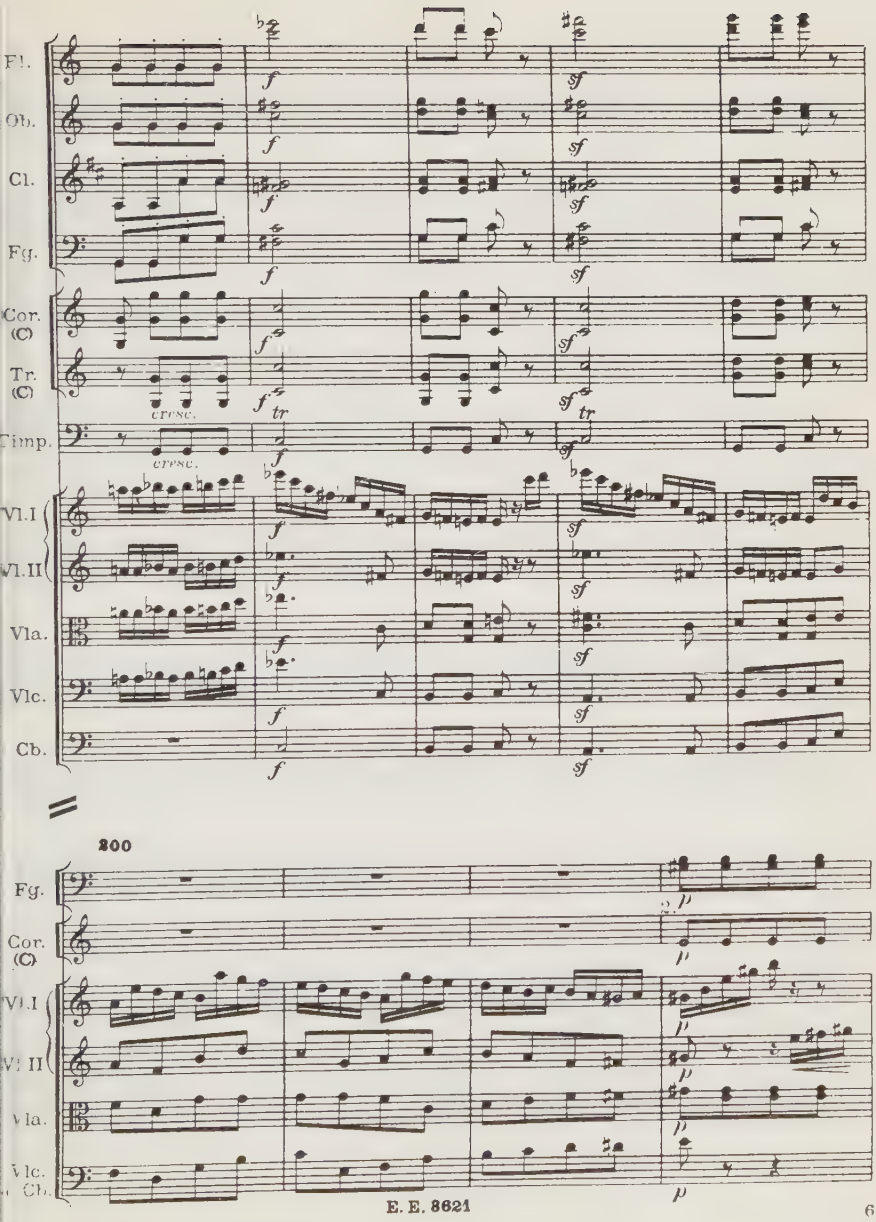

rit.
a tempo
1.
Fl.
Cl.
rit.
a tempo
Vl.I
Vl.II
Vla.
Vlc.
cresc.
160
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Cb.
f
tr

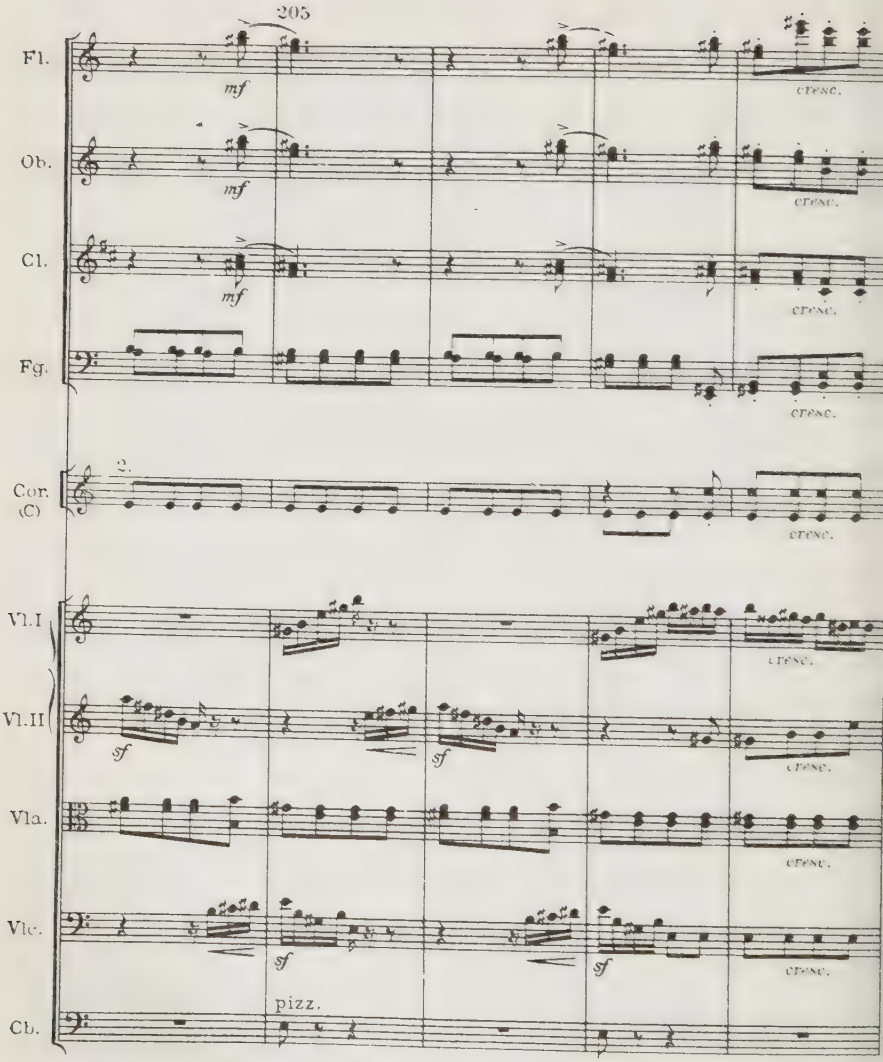

165
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vc.
Cb.

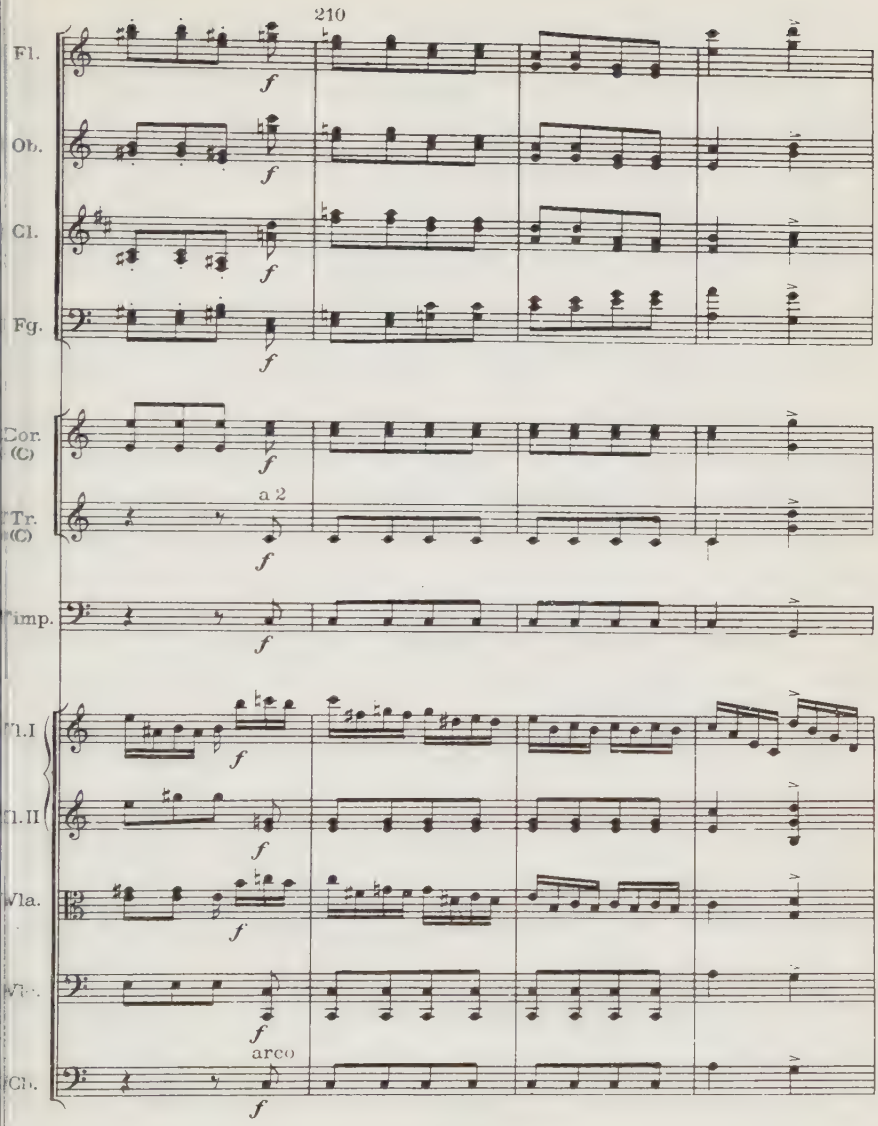

170
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
tr

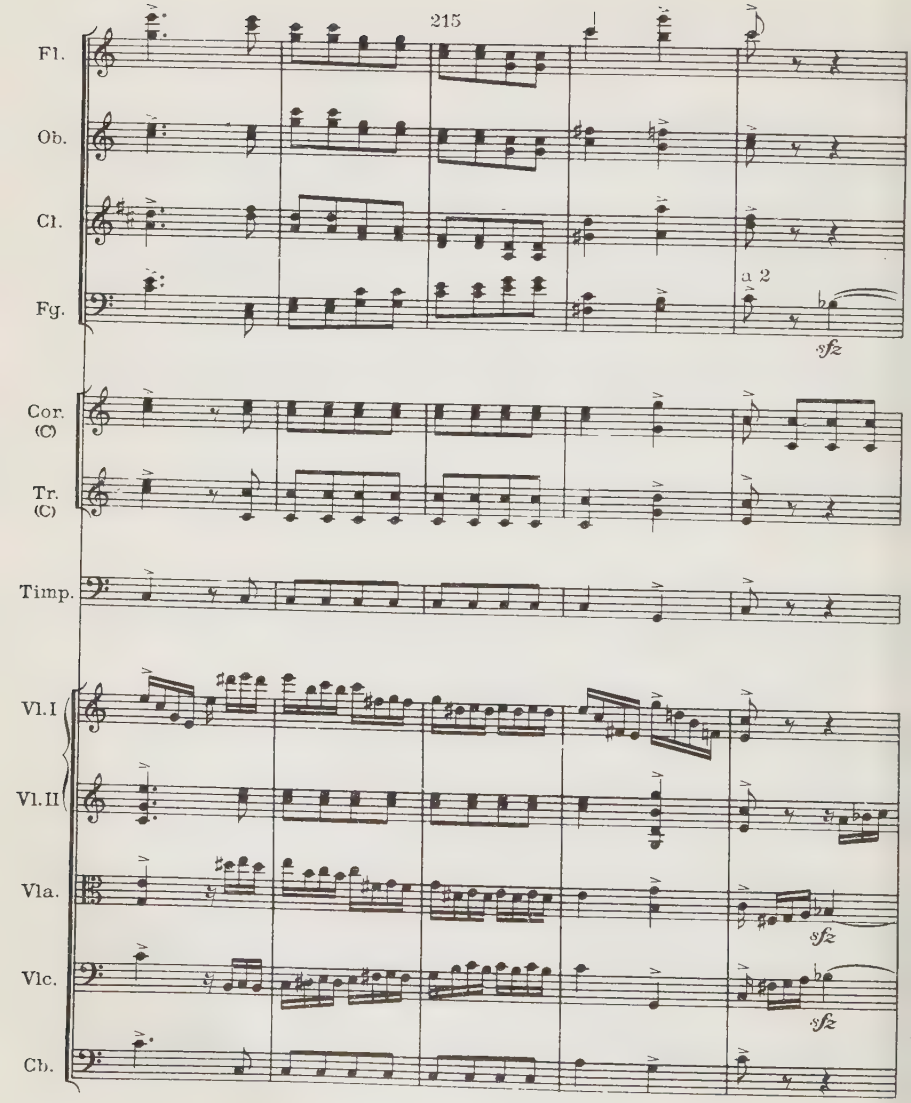

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
a 2
180
poco rit. a tempo
poco rit. a tempo
a 2
sf
sf

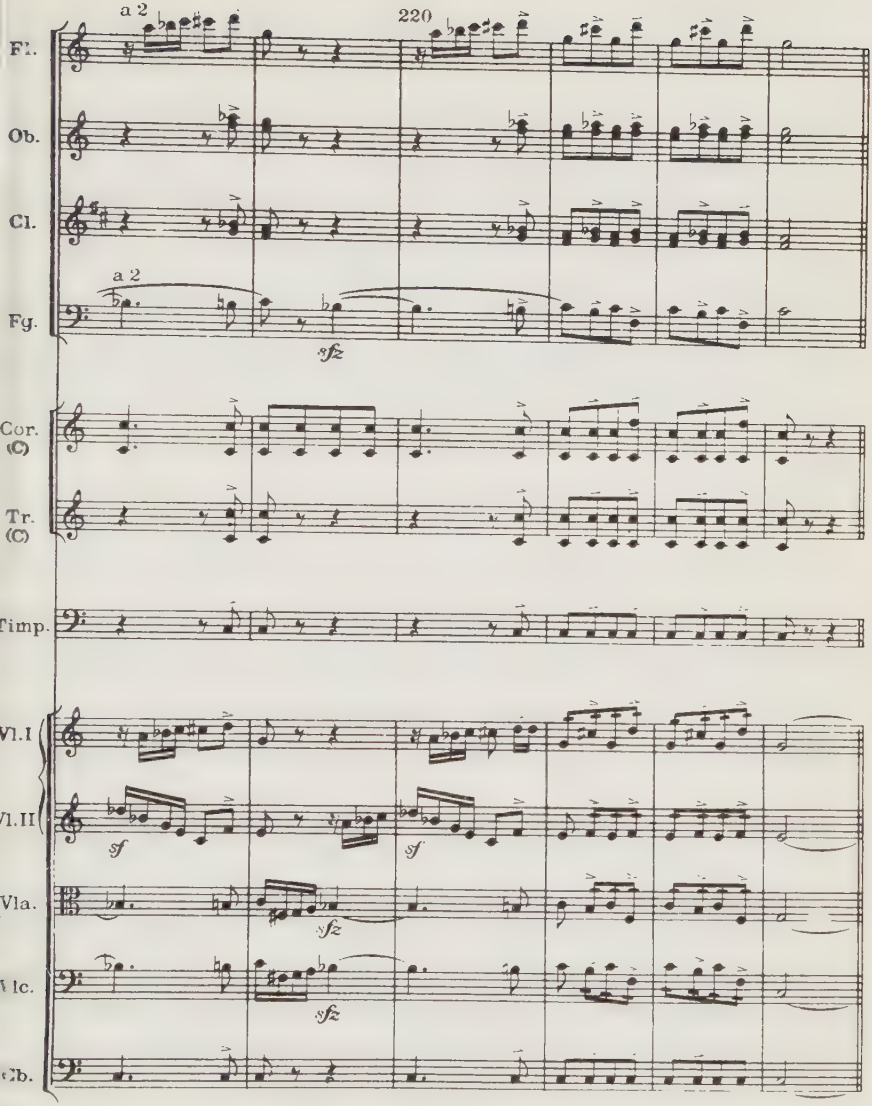

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
f
p
190

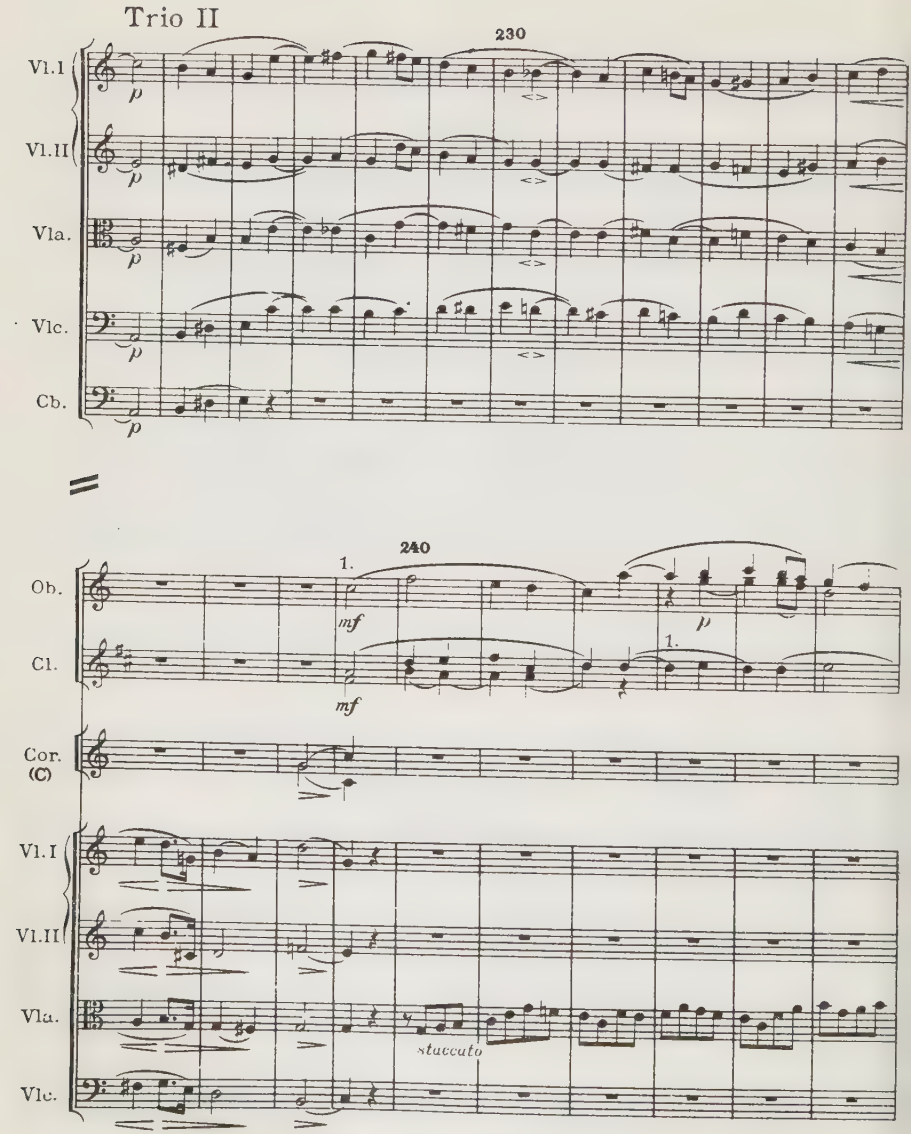

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
cresc.
200
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.

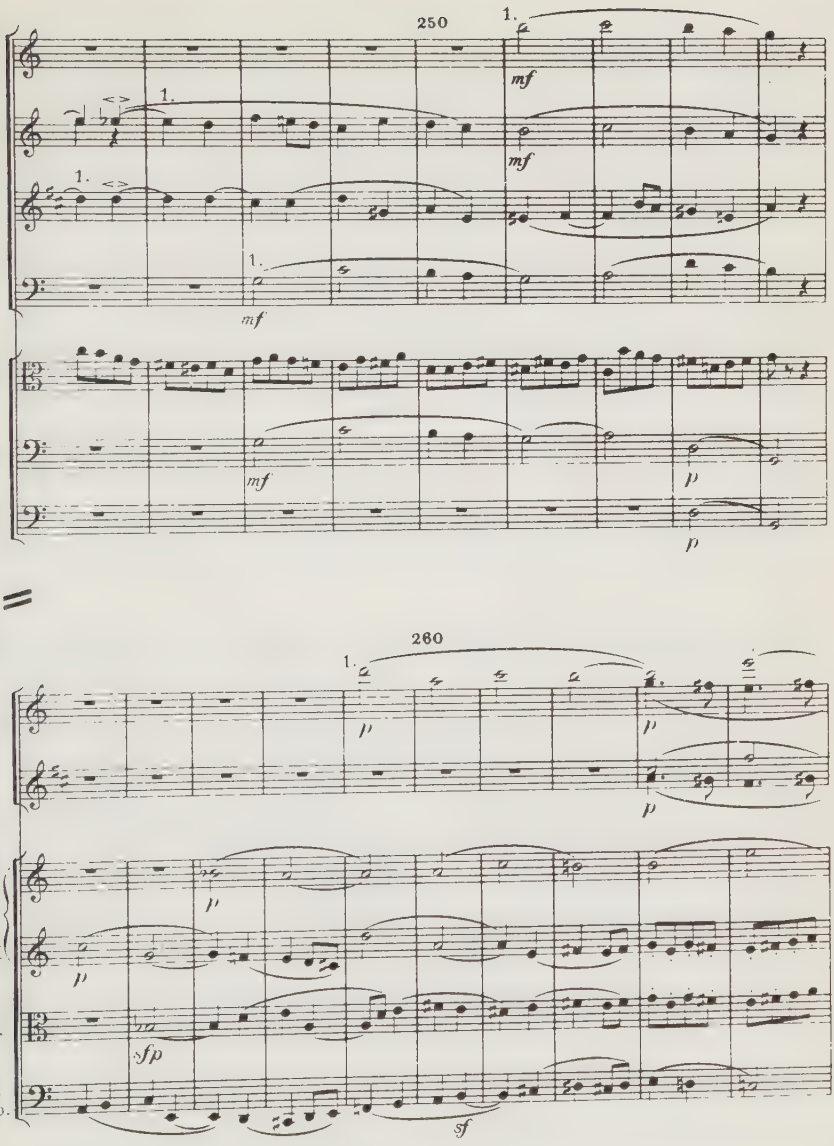

205
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
mf
sf
cresc.
pizz.

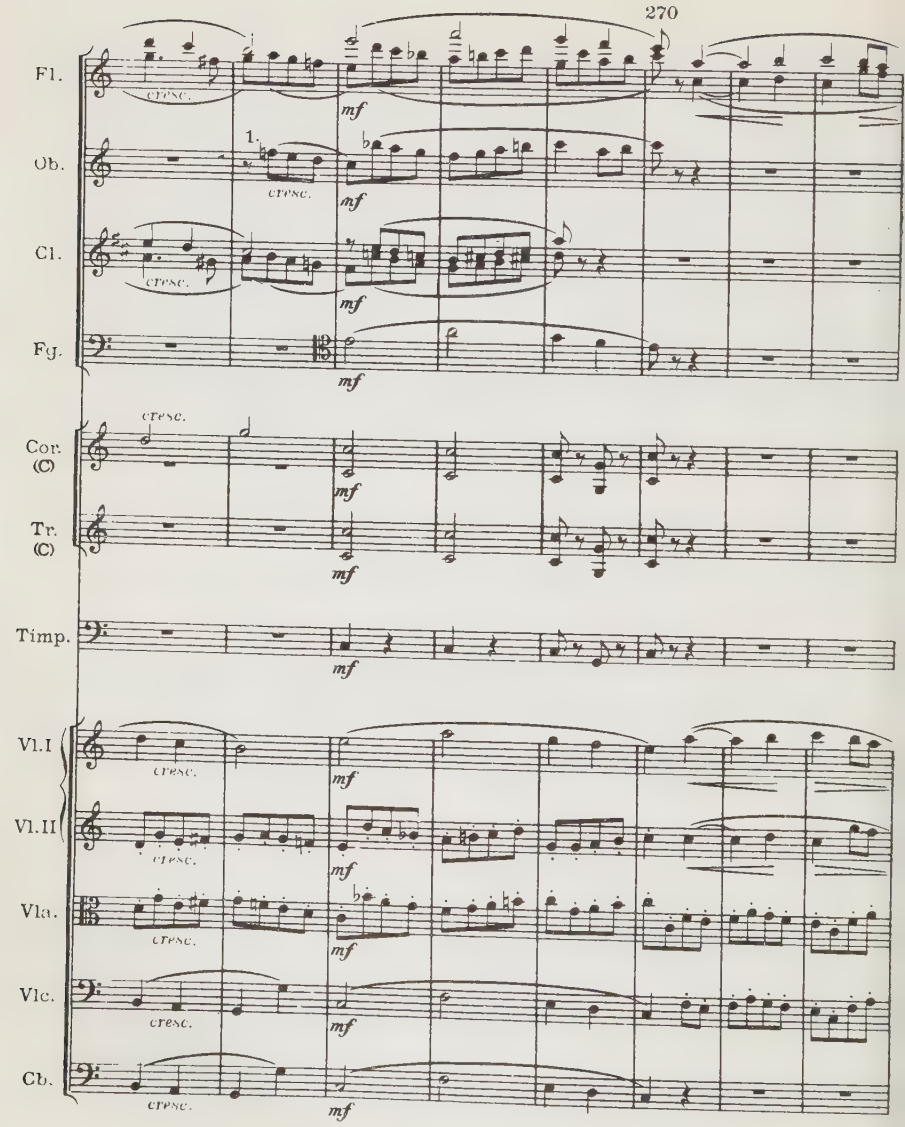

210
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
a 2
Timp.
Vl.I
Vl.II
Vla.
Vc.
arco
Cb.
f

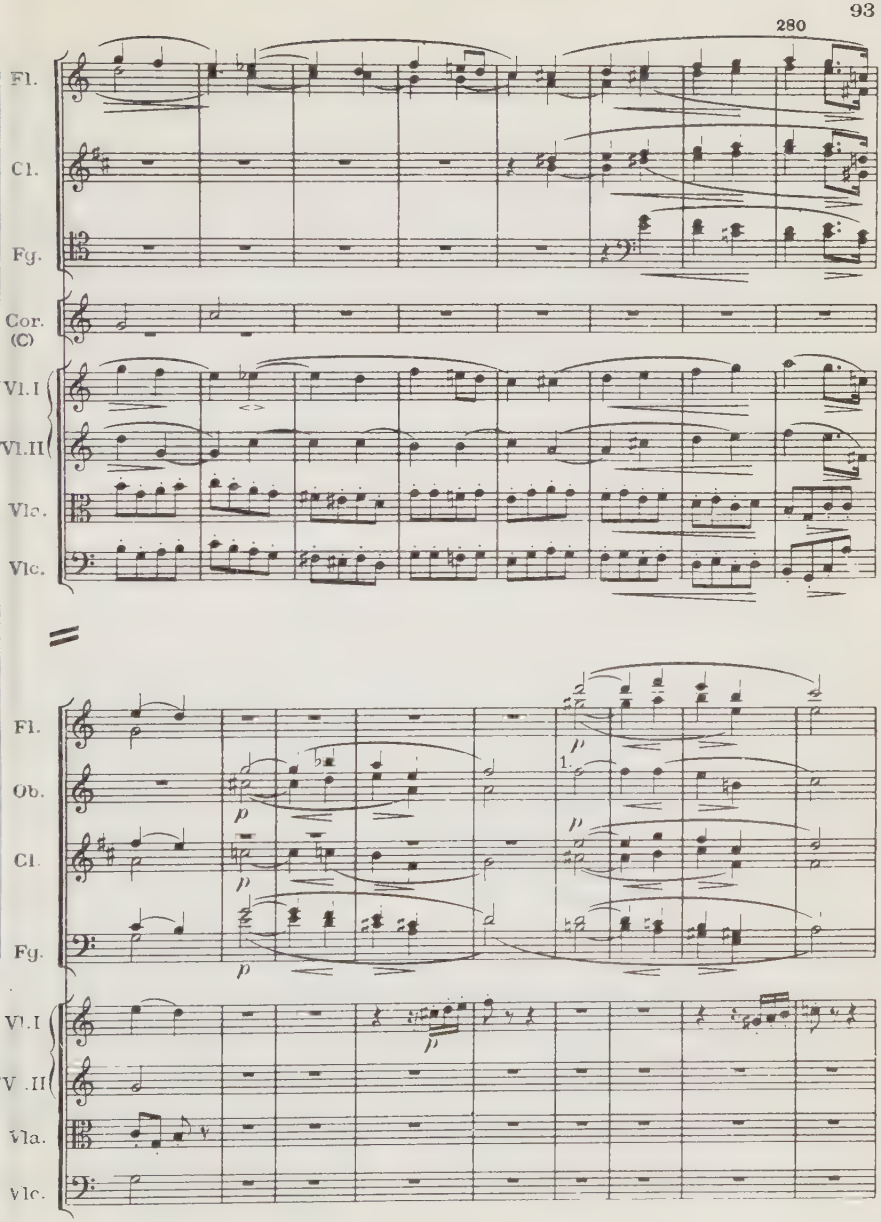

215
Fl.
Ob.
Cl.
Fg.
a 2
sfz
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sfz
sfz

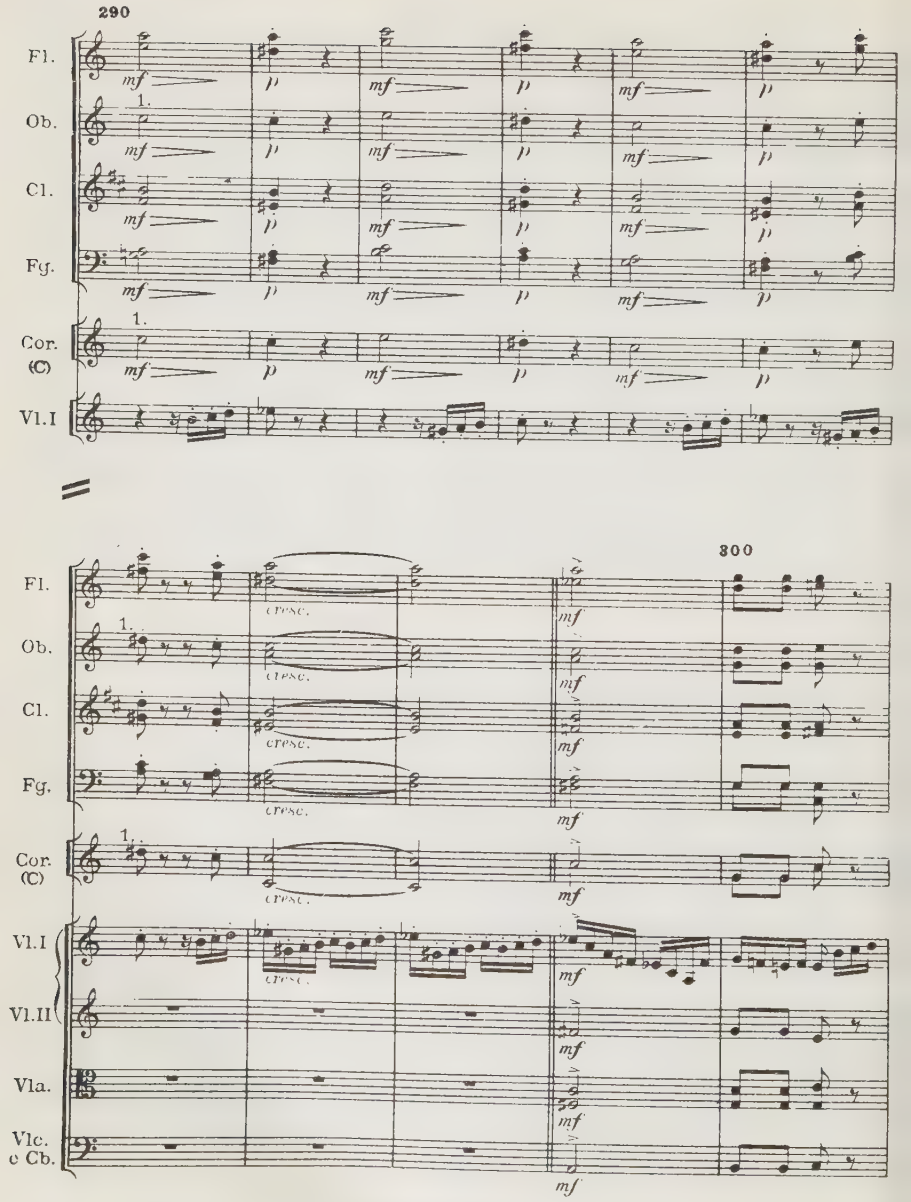

a 2
220
Fl.
Ob.
Cl.
a 2
Fg.
sfz
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
sf
sf
Vla.
sfz
Vlc.
sfz
Cb.

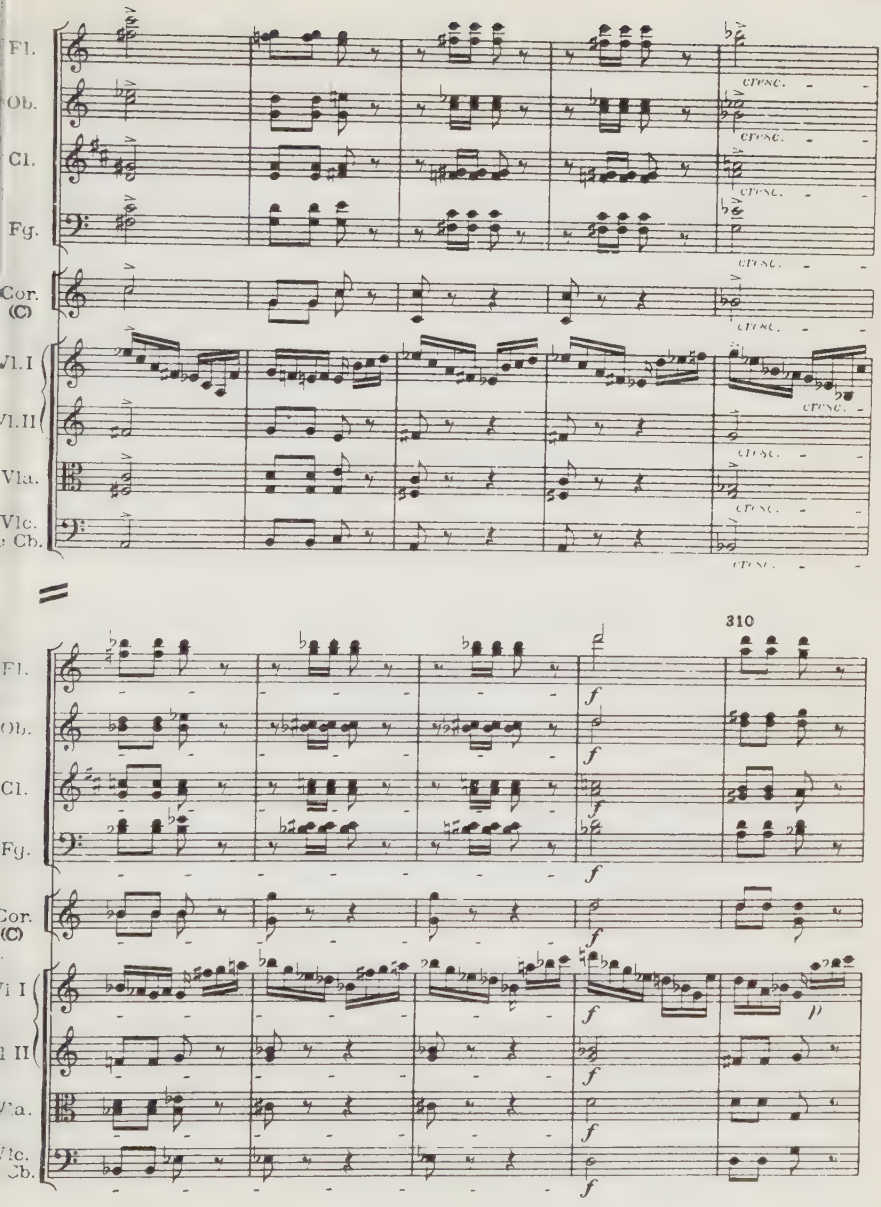

Trio II
230
Vl.I
Vl.II
Vla.
Vlc.
Cb.
240
Ob.
Cl.
Cor.
(C)
1.
mf
p
staccato

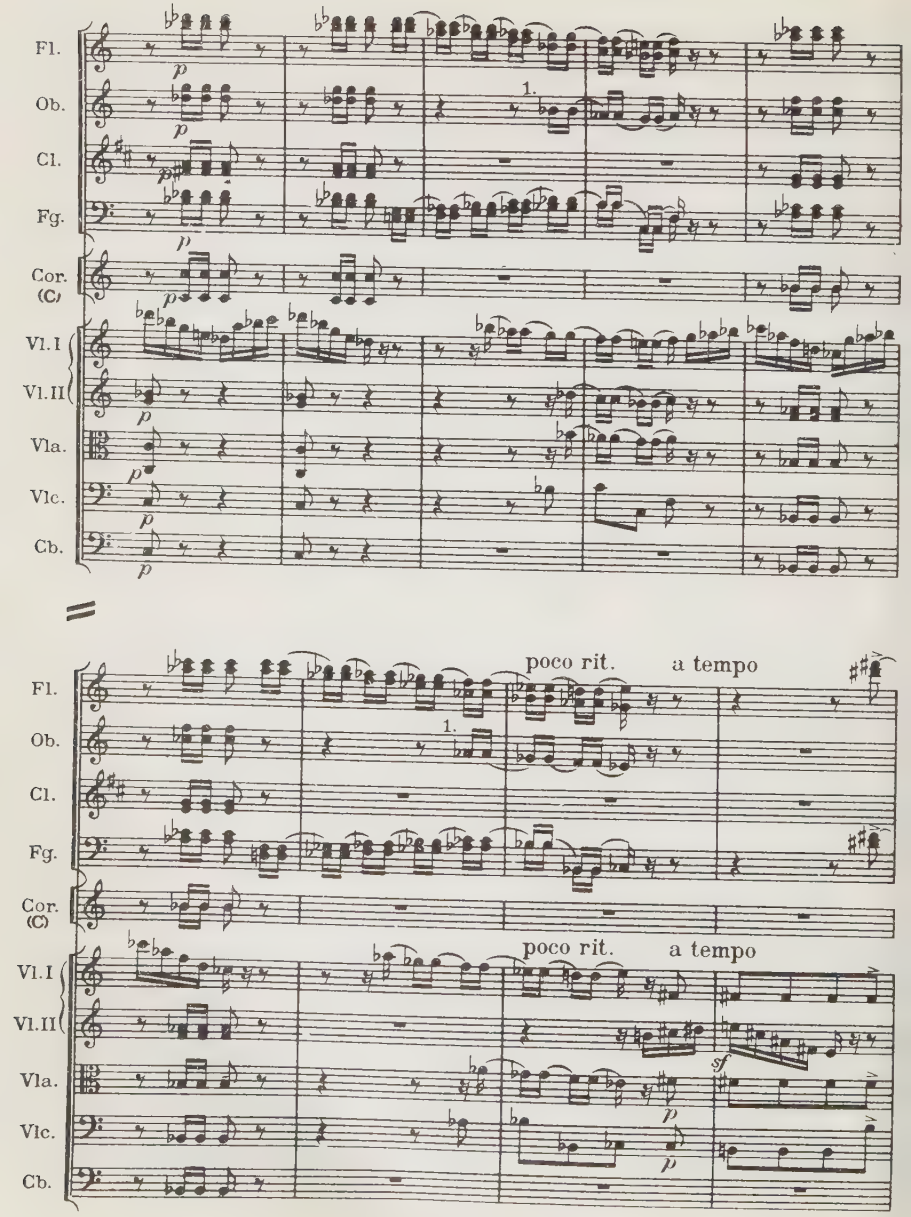

250
1.
mf
Fl.
Ob.
Cl.
Fg.
Vla.
Vc.
Cb.
260
p
Fl.
Cl.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sfp
sf

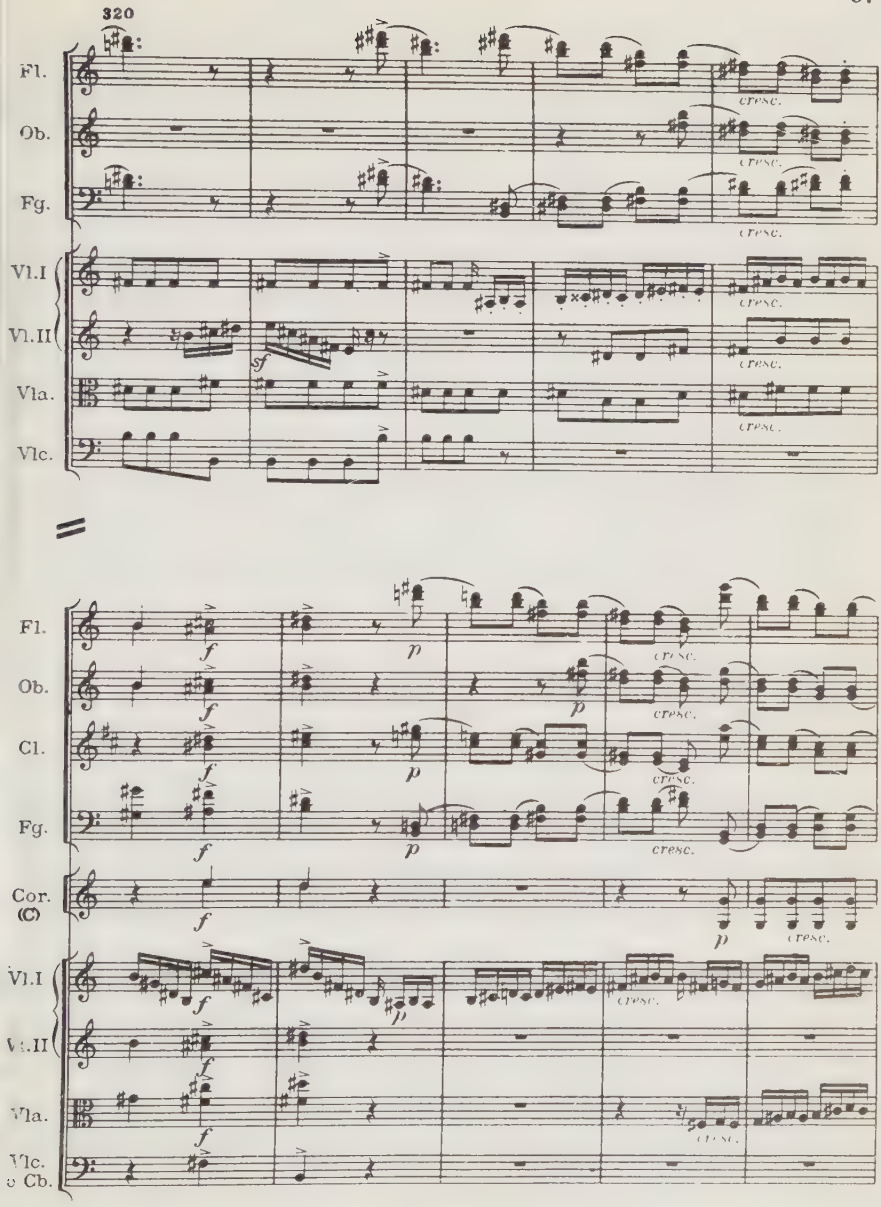

270
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
mf
1.

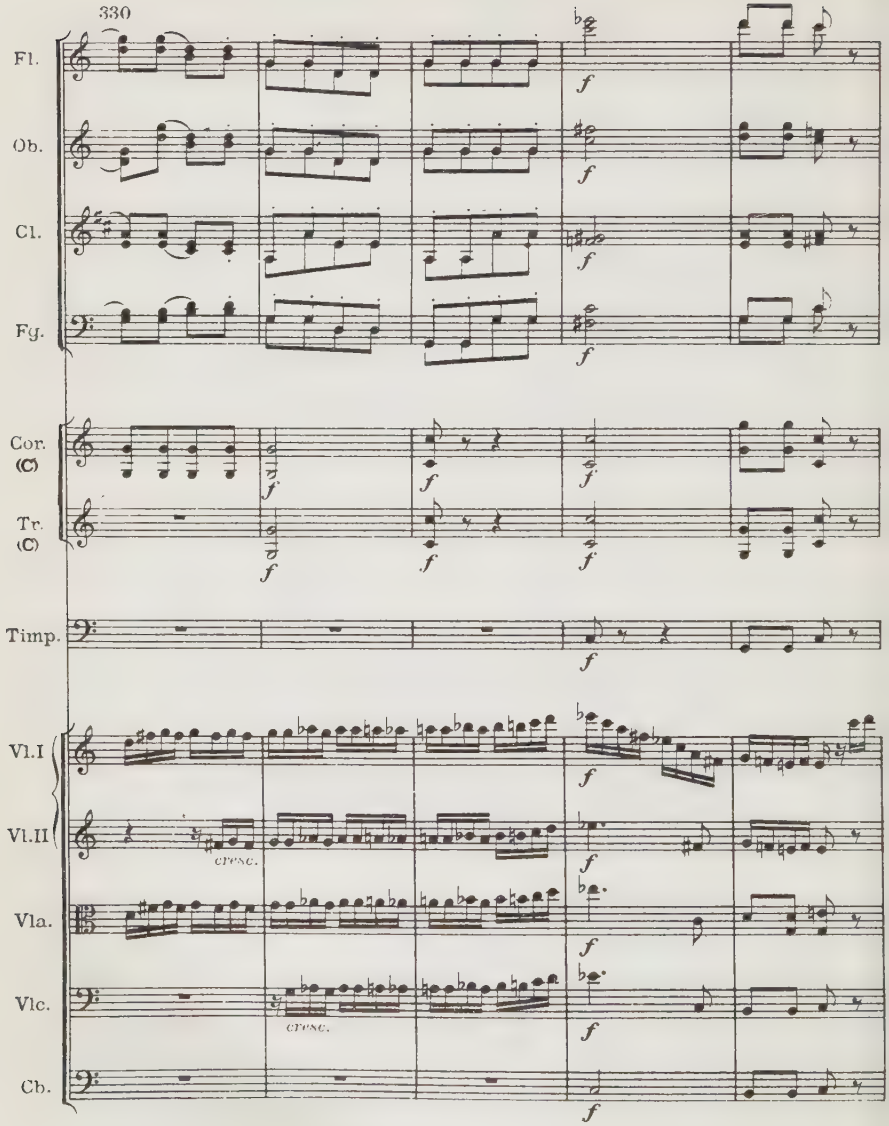

280
Fl.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vlc.
Vlc.
Fl.
Ob.
Cl.
Fg.
1.
Vl.I
Vla.
Vlc.

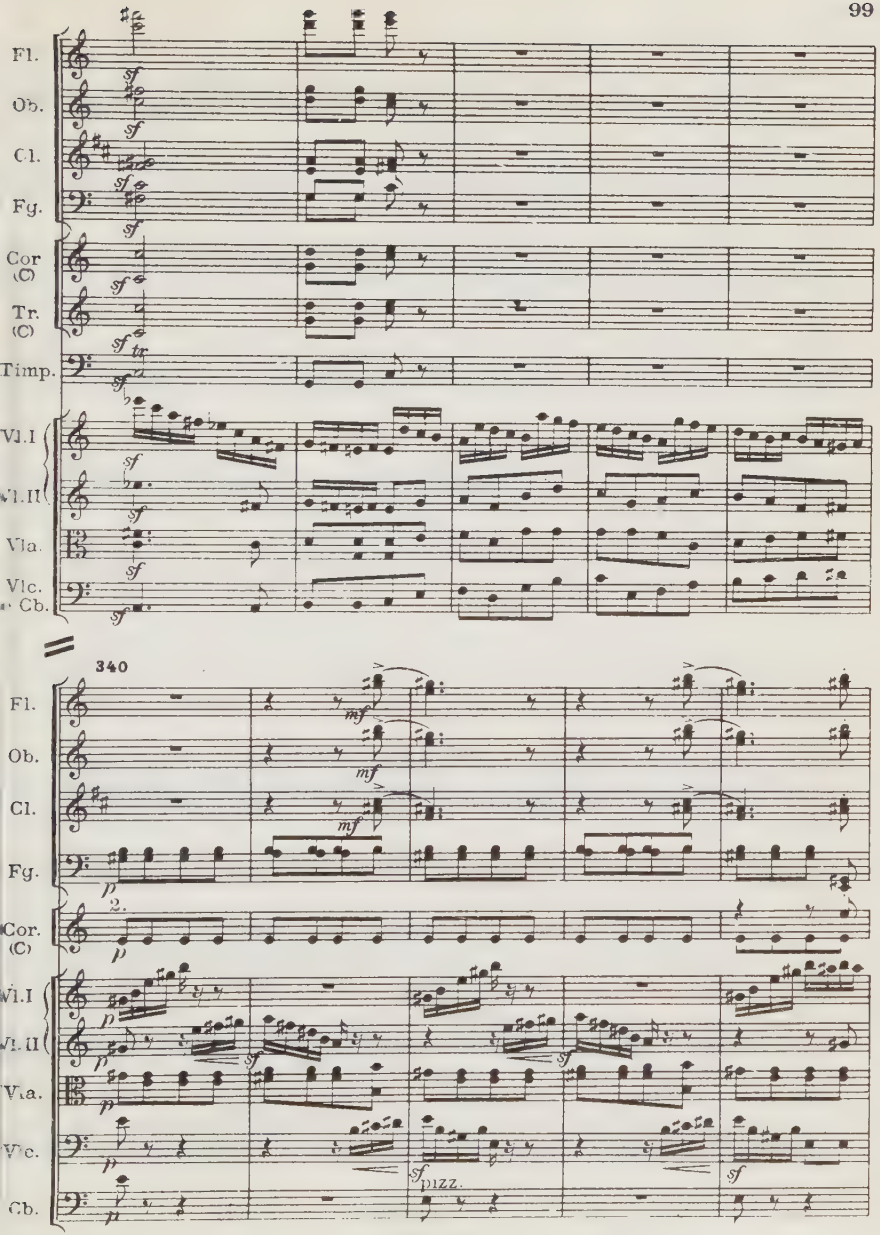

290
Fl.
Ob.
Cl.
Fg.
Cor.
(C)
Vl.I
1.
mf
p
cresc.
300
Vl.II
Vla.
Vlc.
e Cb.

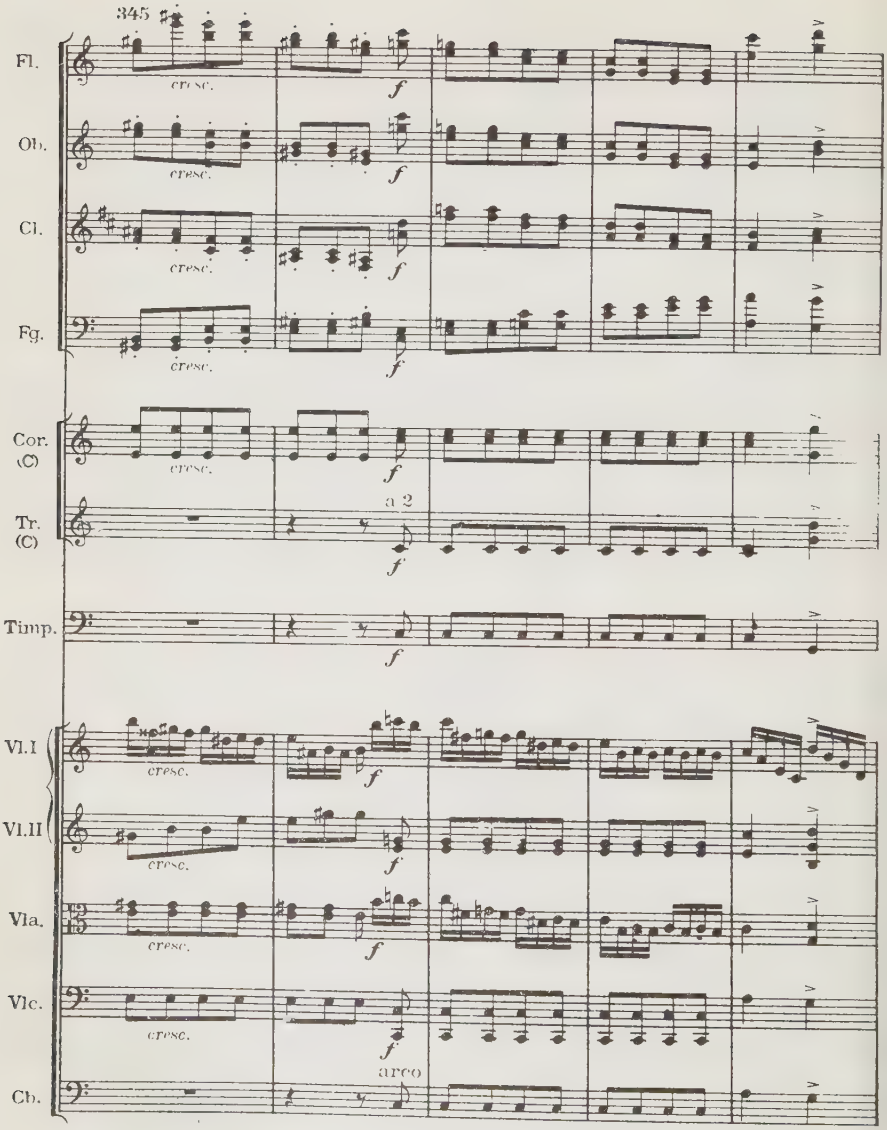

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
310
f

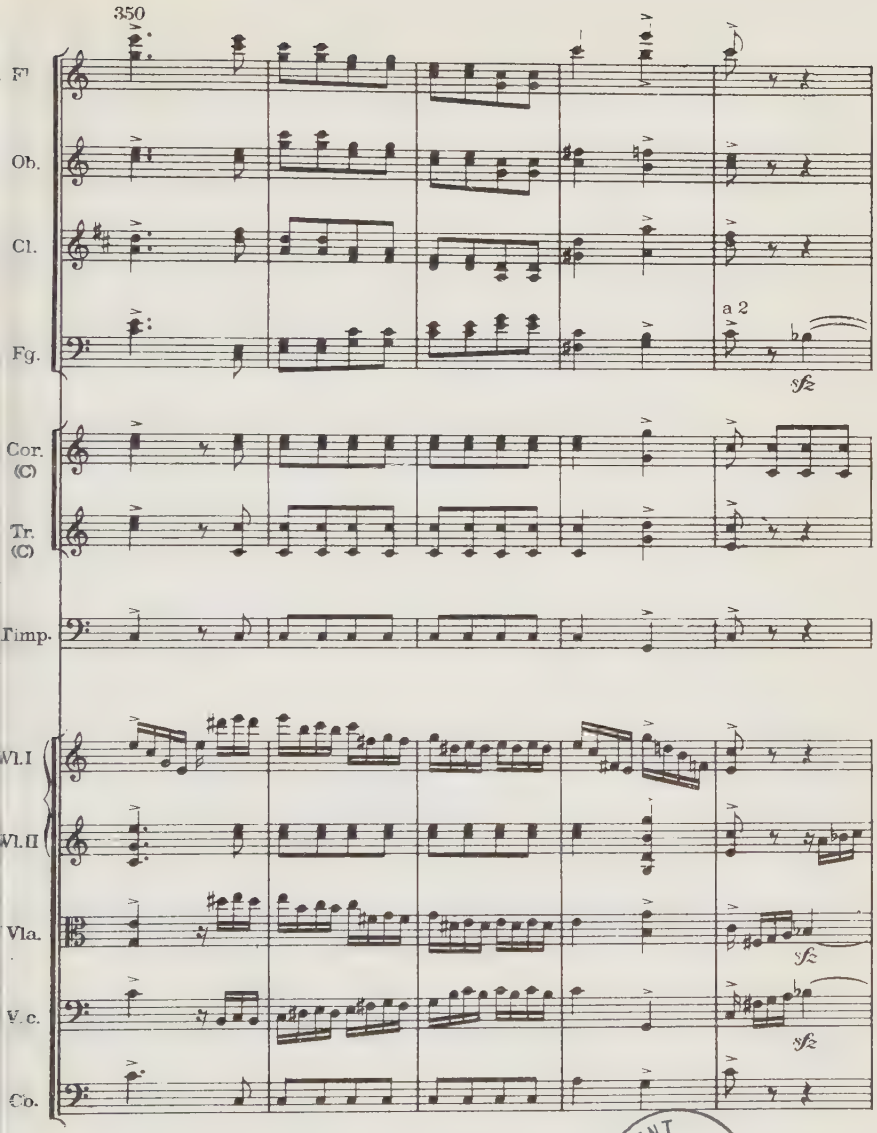

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
poco rit.
a tempo
sf


320
Fl.
Ob.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
cresc.
sf
Fl.
Ob.
Cl.
Fg.
Cor.
(C)
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
f
p
cresc.

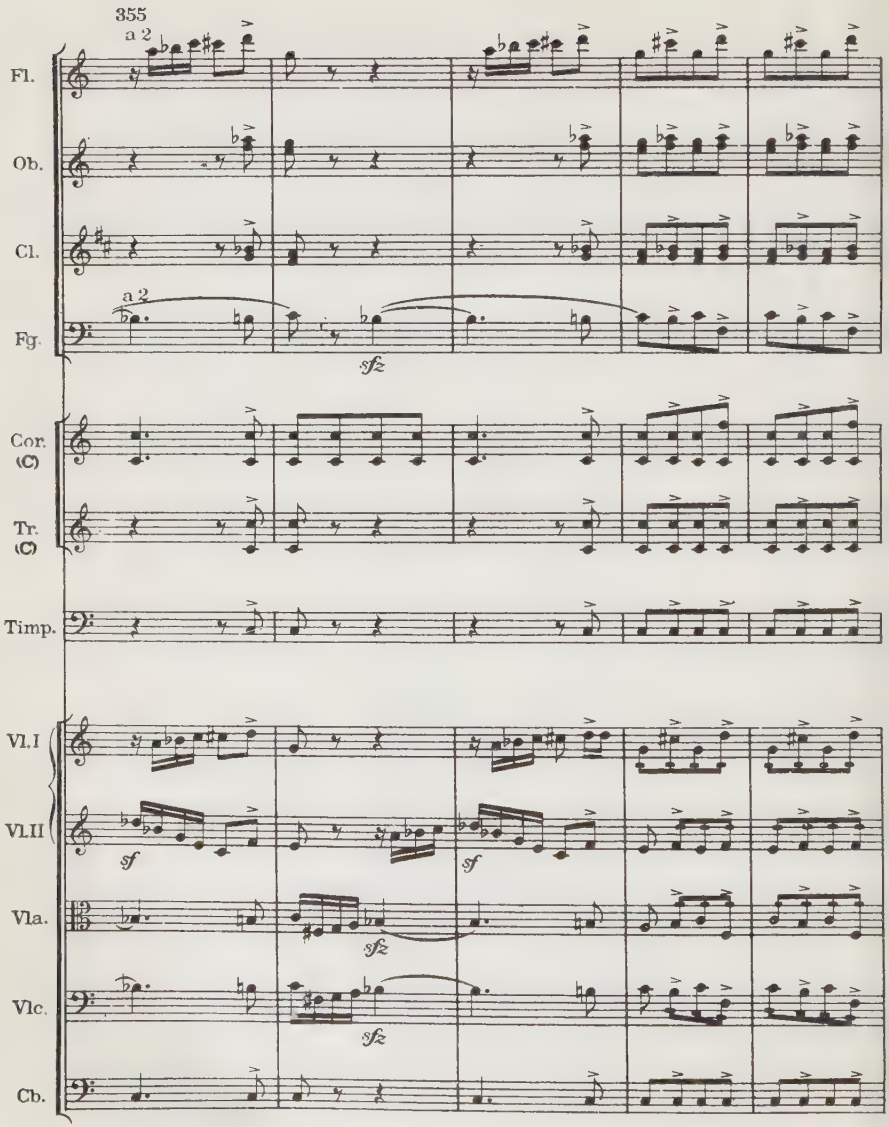

330
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
cresc.

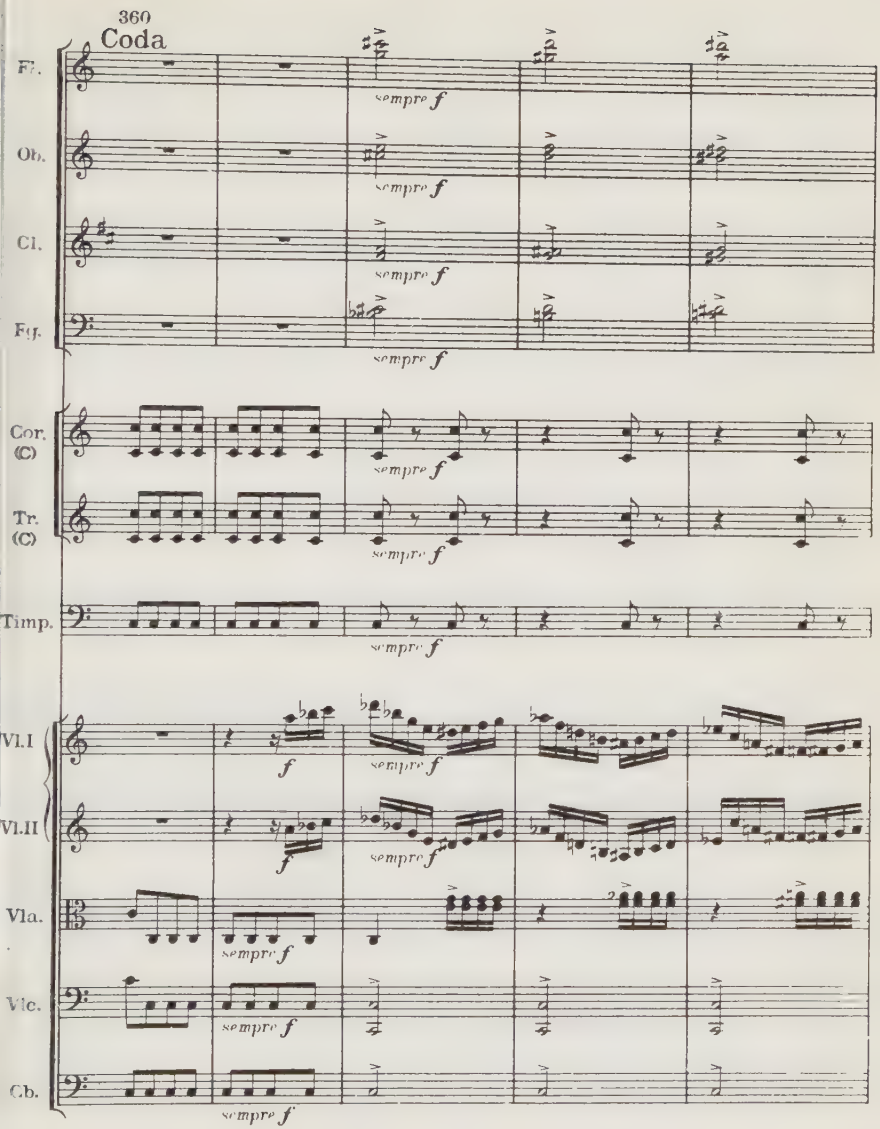

Fl.
Ob.
Cl.
Fg.
Cor (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
340
sf
mf
p
2.
pizz.

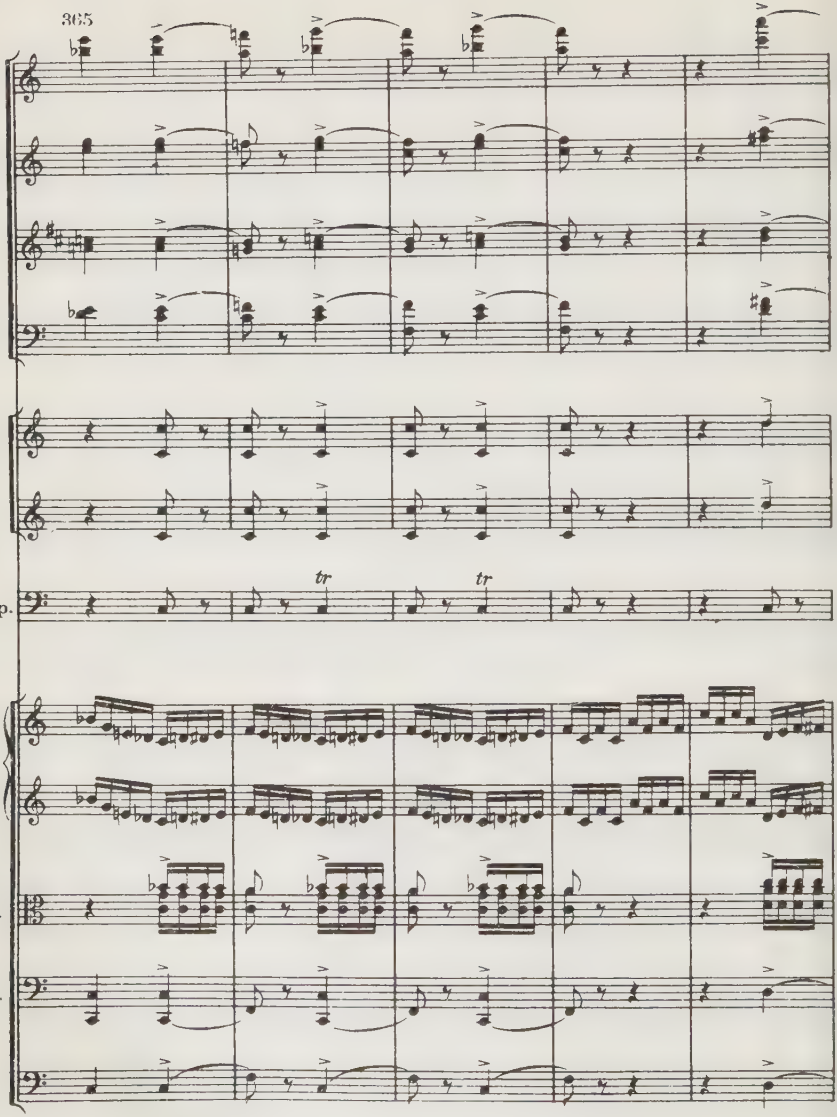

345
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
f
a 2
arco

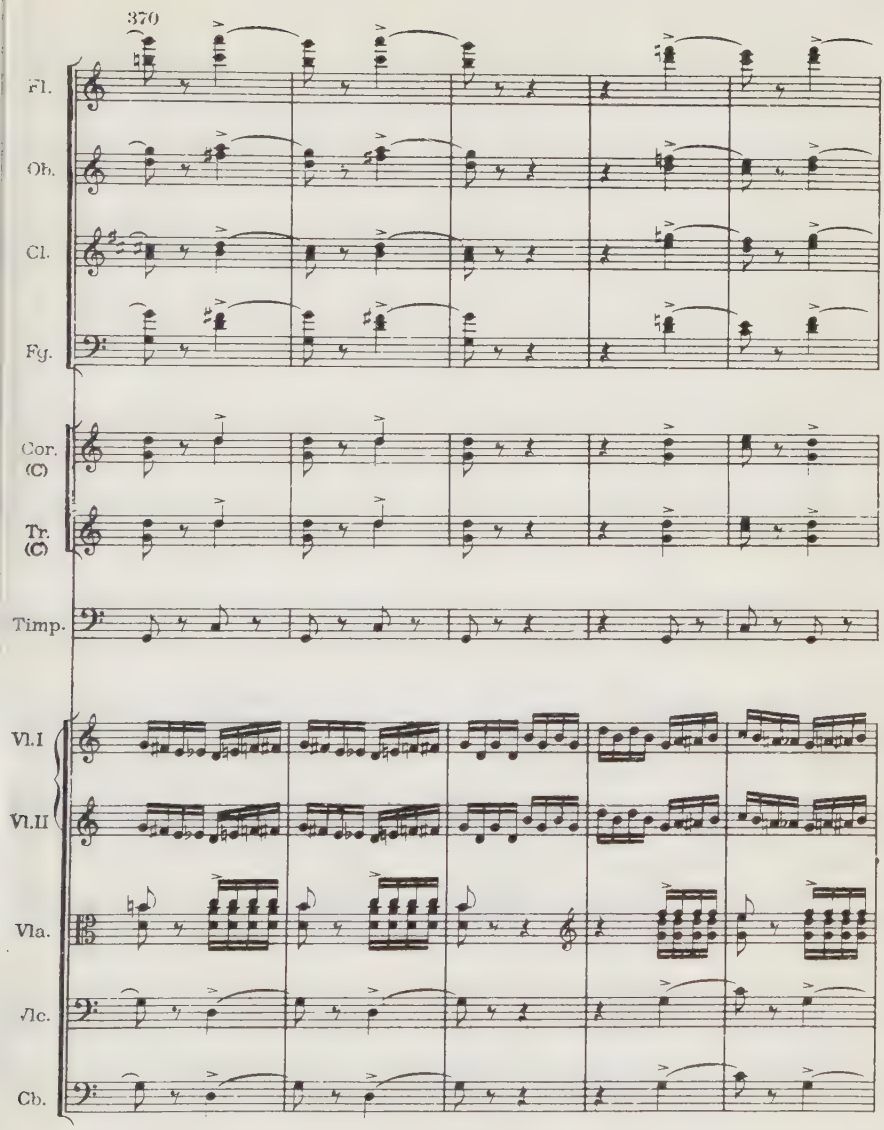


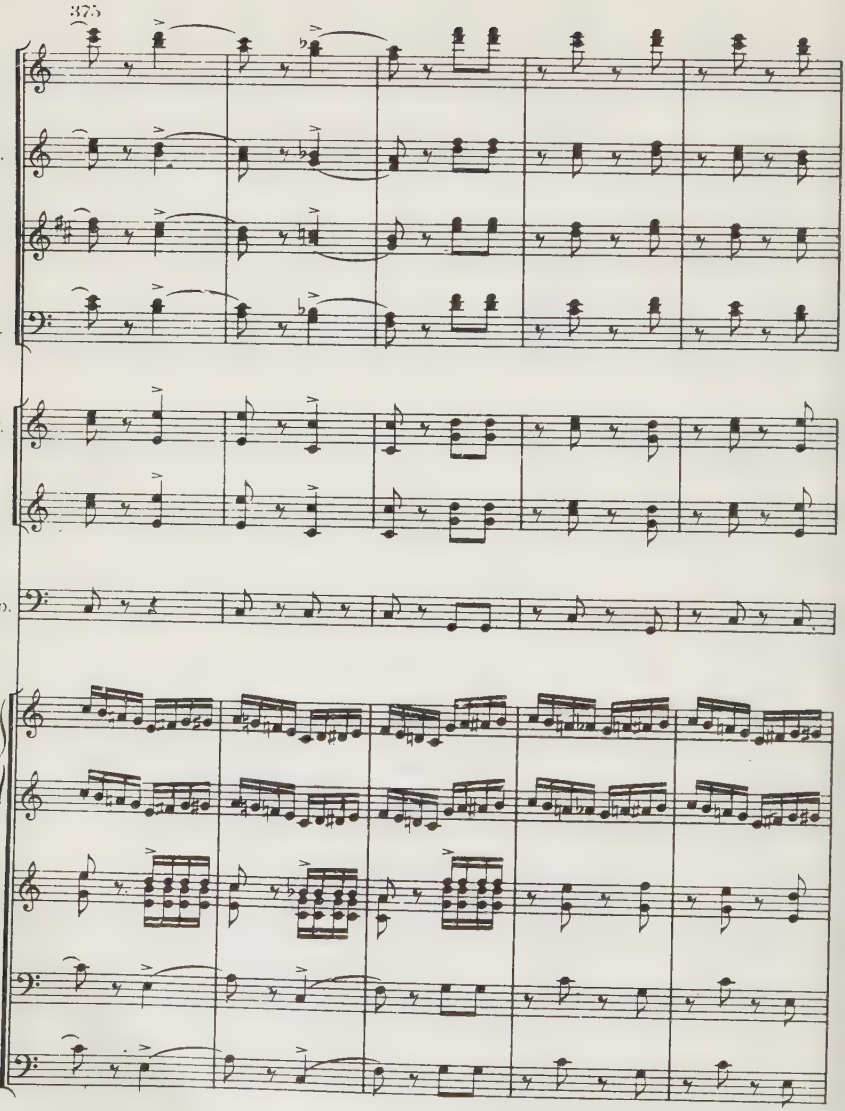
KENT LIBRARY UNIVERSITY

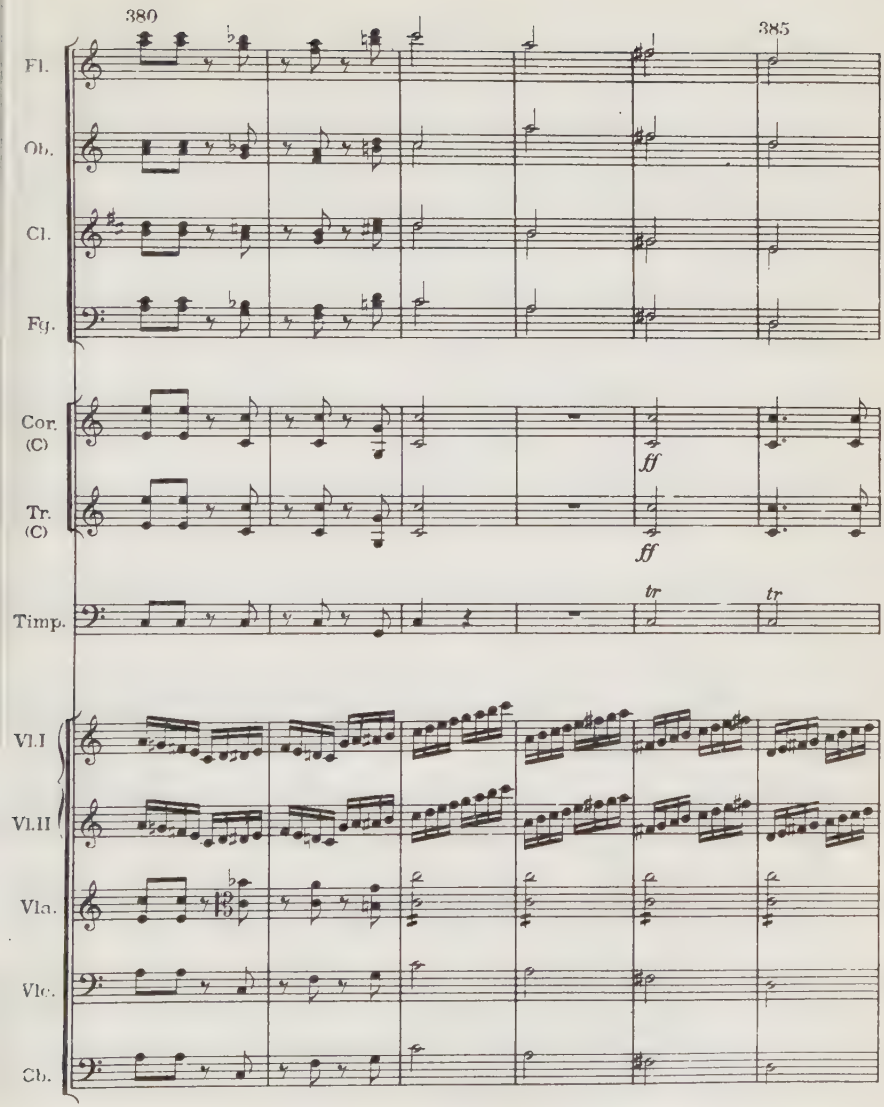

355
a 2
Fl.
Ob.
Cl.
a 2
Fg.
sfz
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
sf
sf
Vla.
sfz
Vlc.
sfz
Cb.

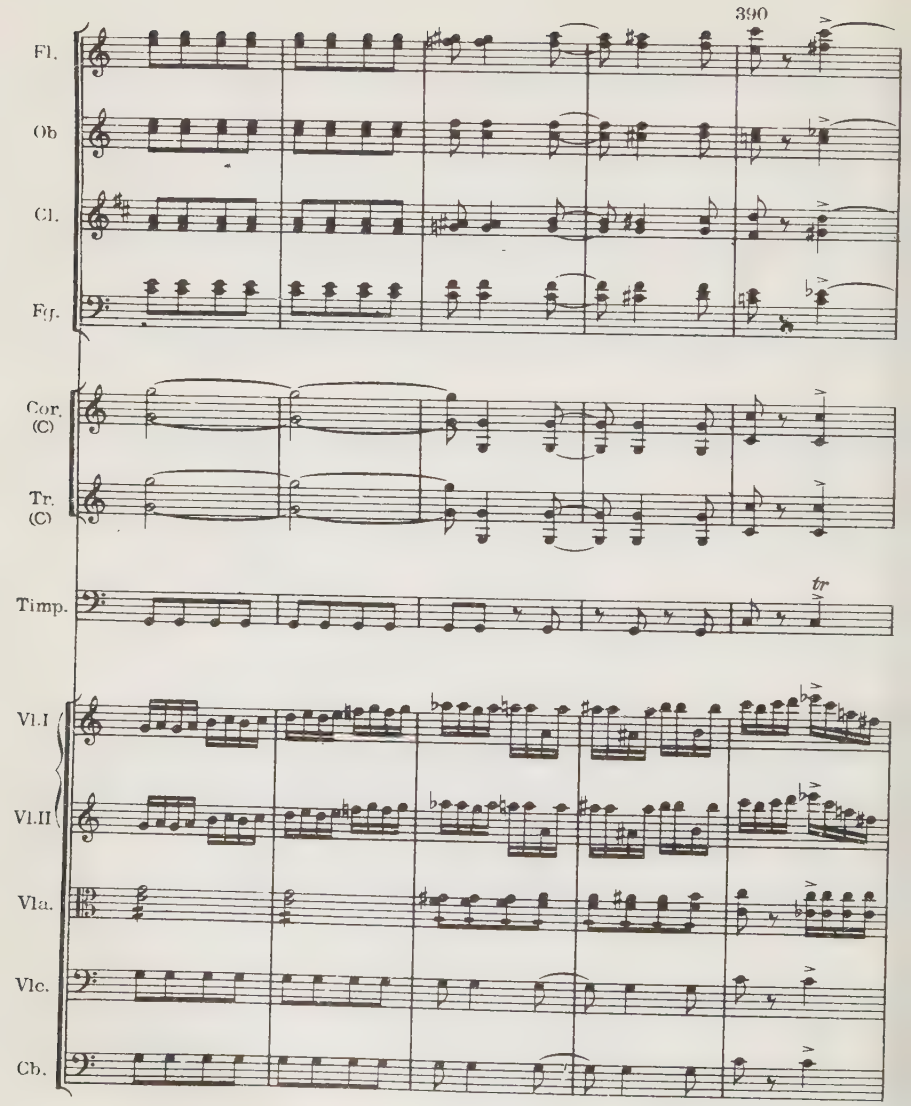

360
Coda
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre f

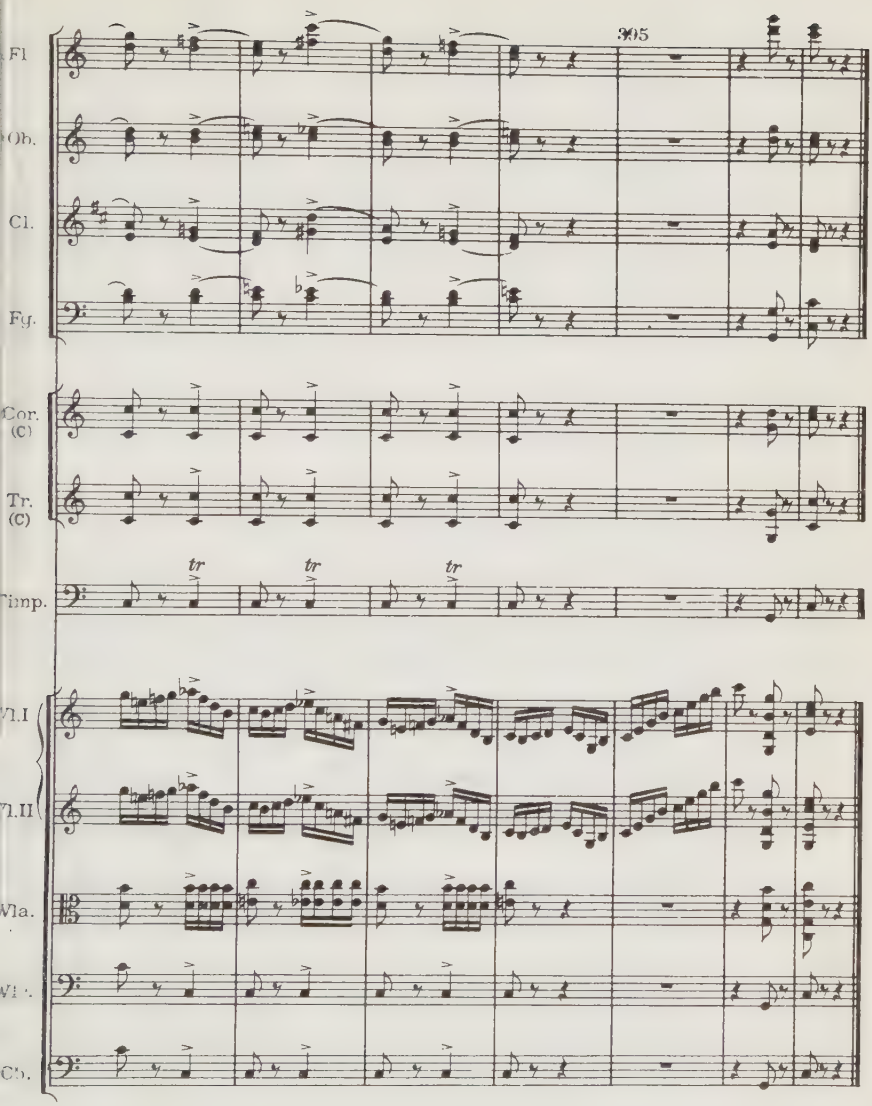

365
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
tr
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.


370
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

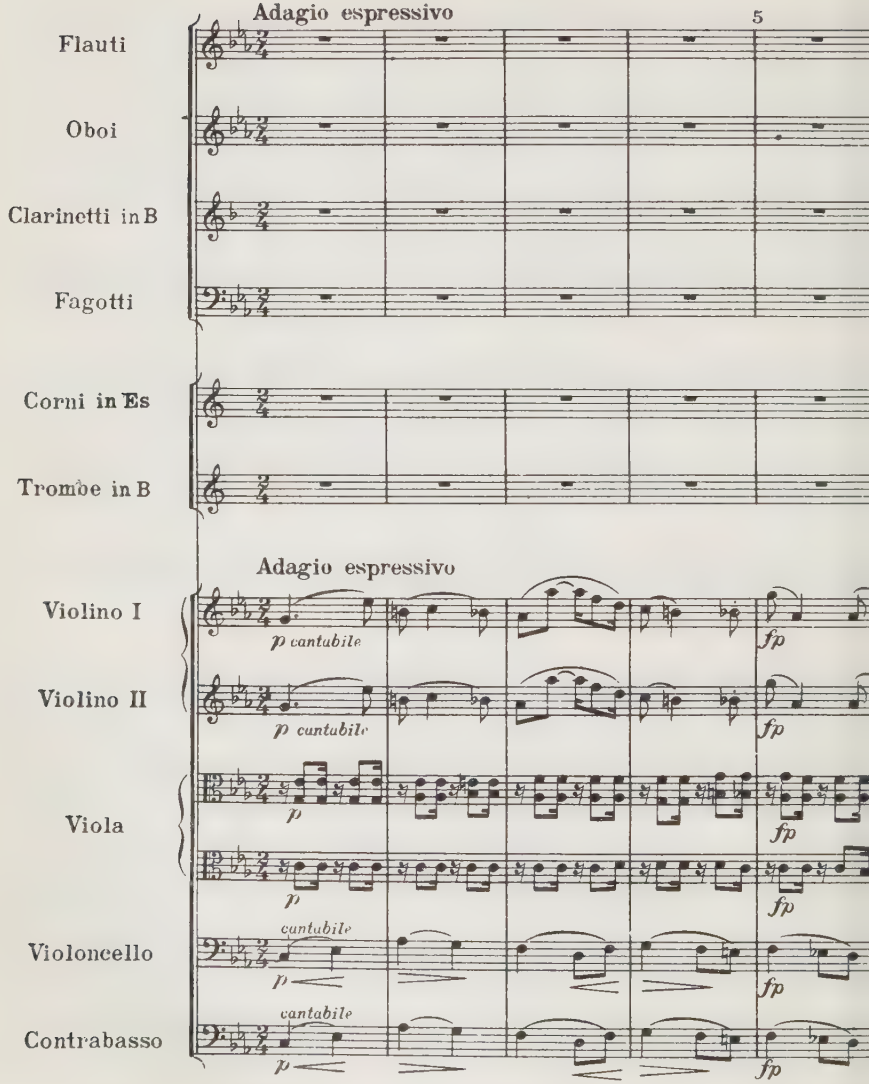

375
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
VI.I
VI.II
Vla.
Vlc.
Cb.

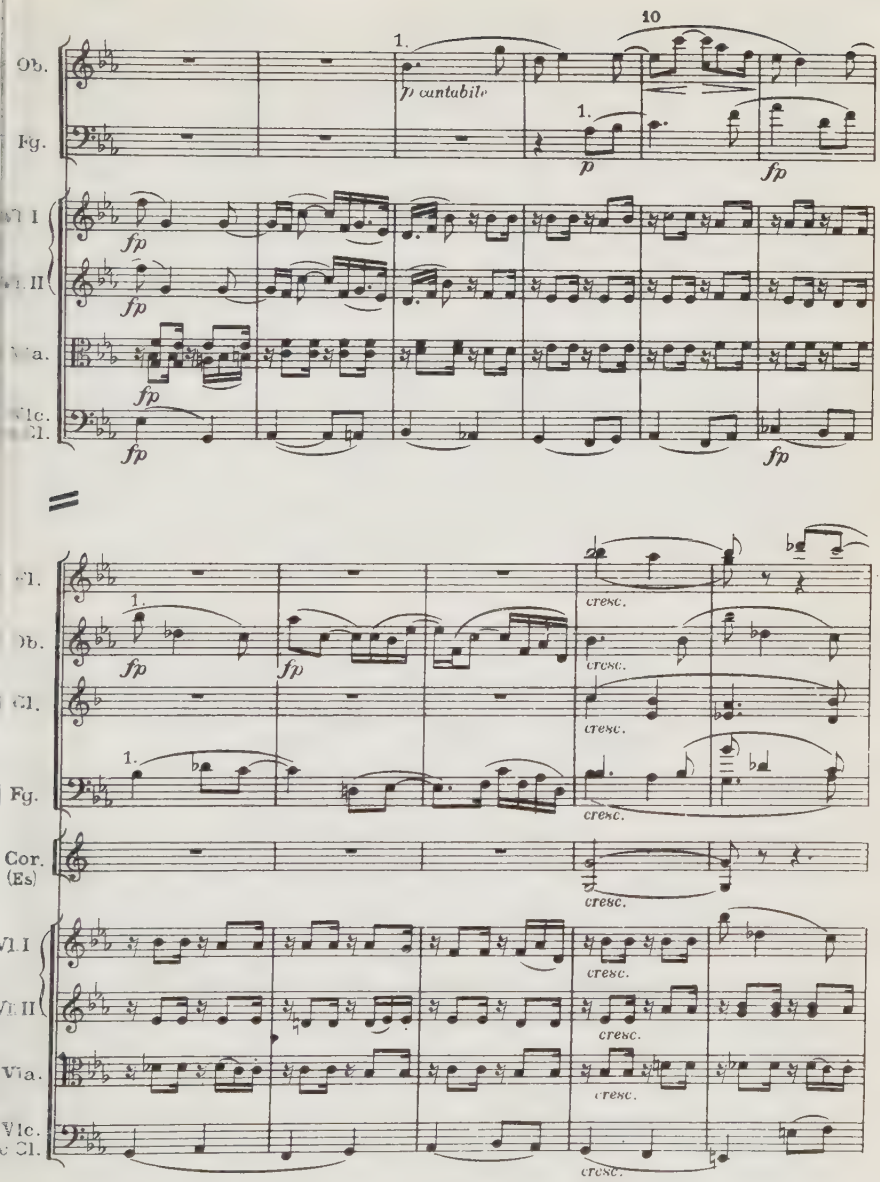

380
385
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
ff
ff
Timp.
tr
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.

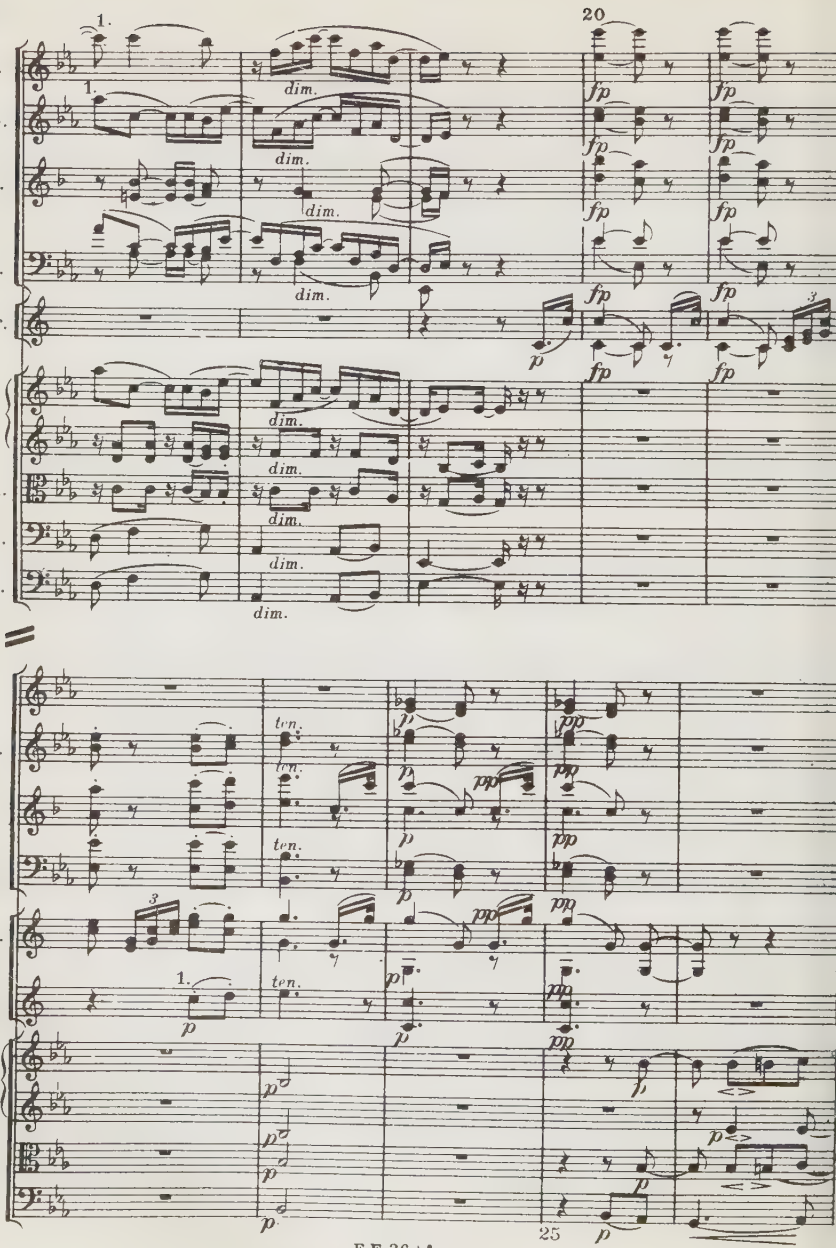

390
Fl.
Ob
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.

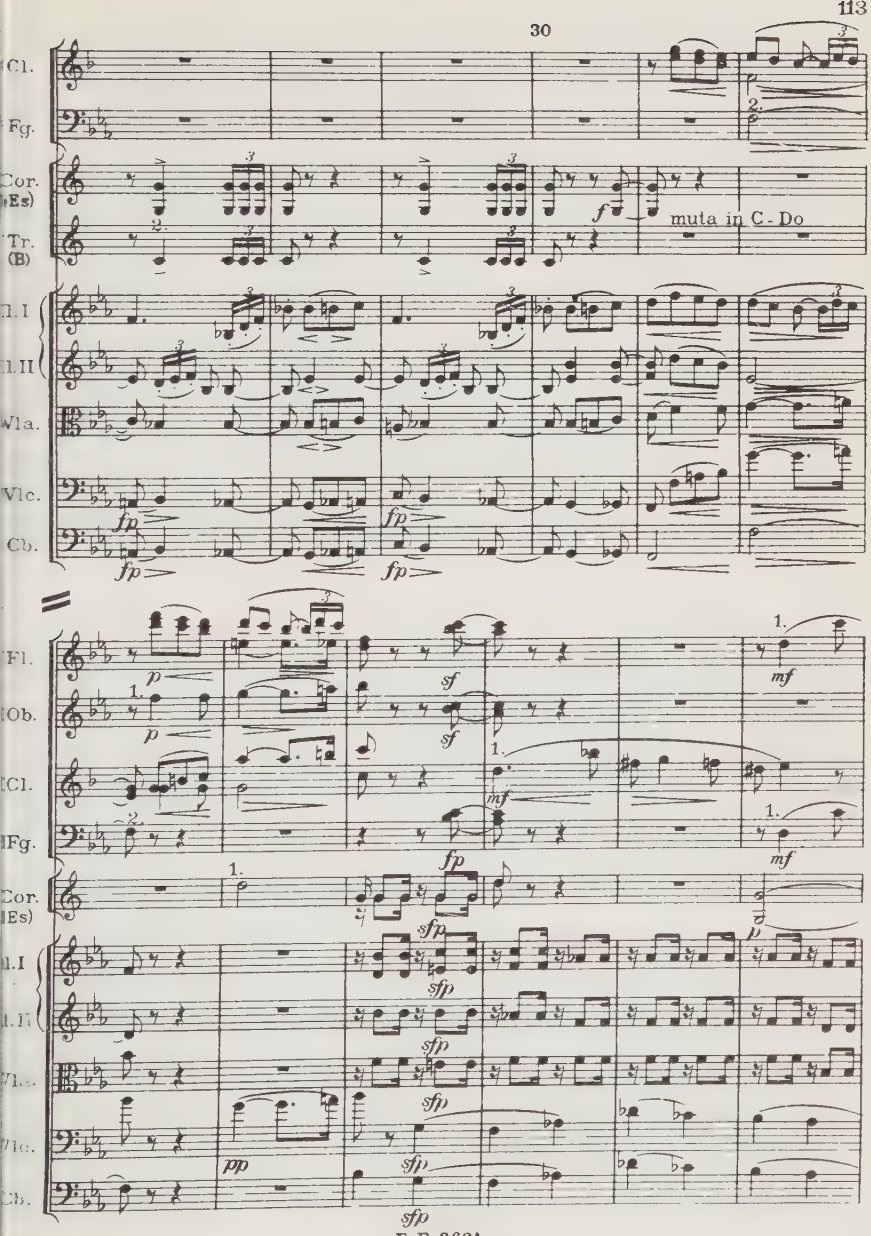

305
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
tr
tr
tr
Vl.I
Vl.II
Vla.
Vc.
Cb.

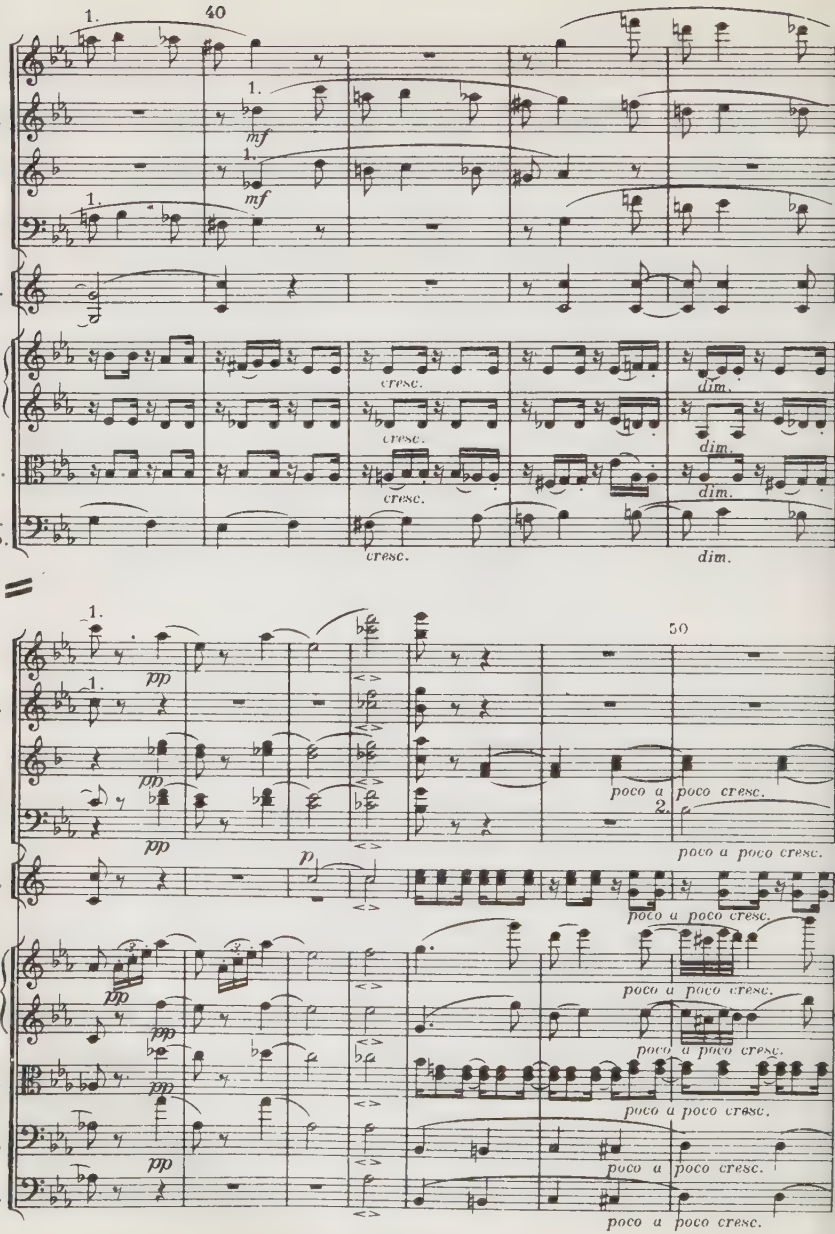
III

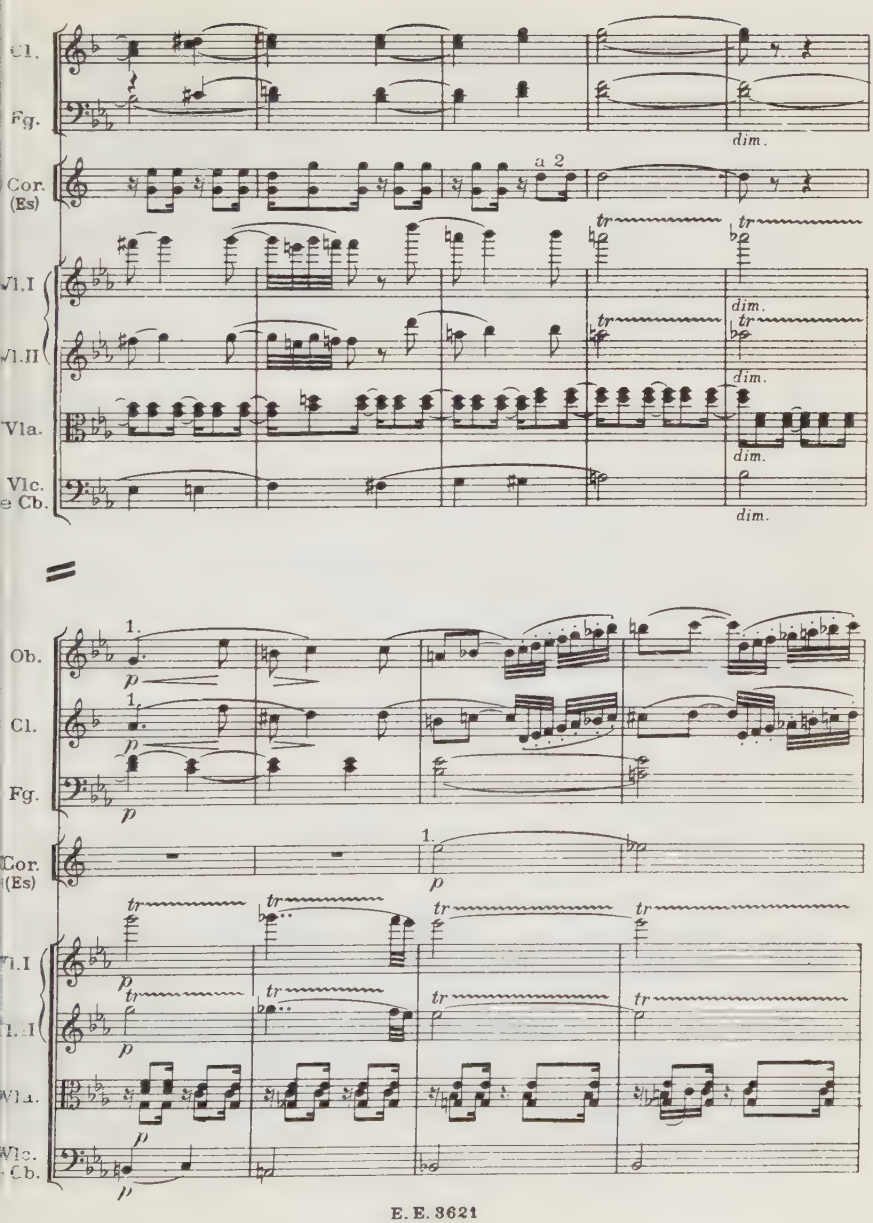

Adagio espressivo
5
Flauti
Oboi
Clarinetti in B
Fagotti
Corni in Es
Trombe in B
Adagio espressivo
Violino I
p cantabile
fp
Violino II
p cantabile
fp
Viola
p
fp
p
fp
Violoncello
cantabile
p
fp
Contrabasso
cantabile
p
fp

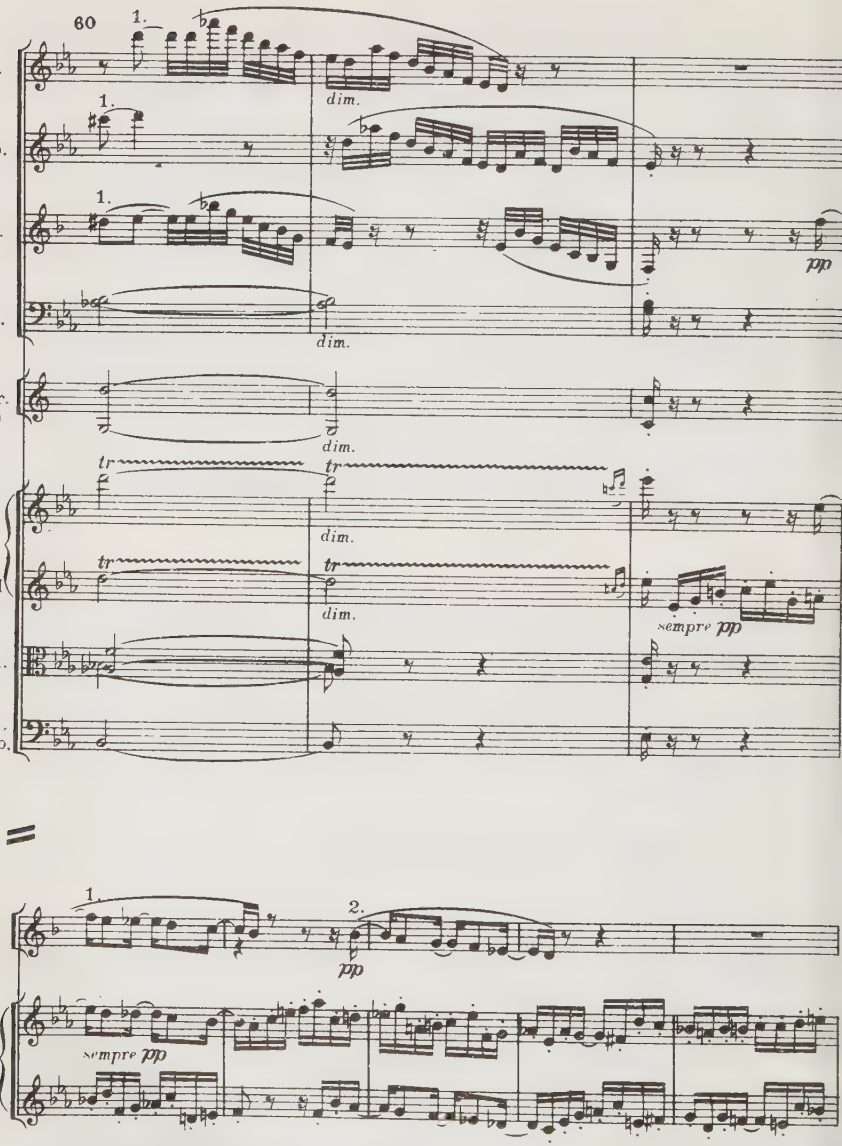

10
Ob.
Fg.
1.
p cantabile
p
fp
Vl. I
Vl. II
Via.
Vlc. e Cl.
Fl.
Cor. (Es)
cresc.

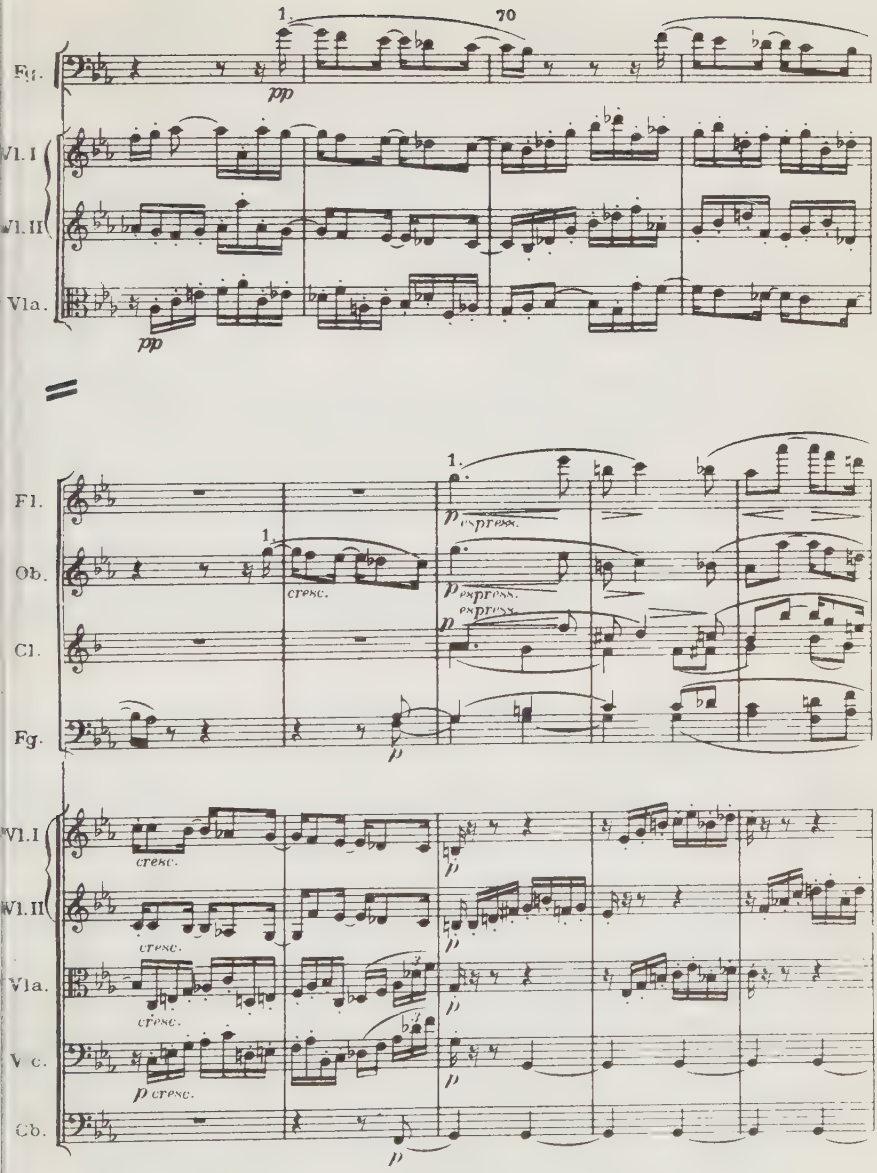

1.
20
Fl.
Ob.
Cl.
Fg.
Cor. (Es)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dim.
fp
p
ten.
pp
Tr. (B)
Vlc. e Cb.
25

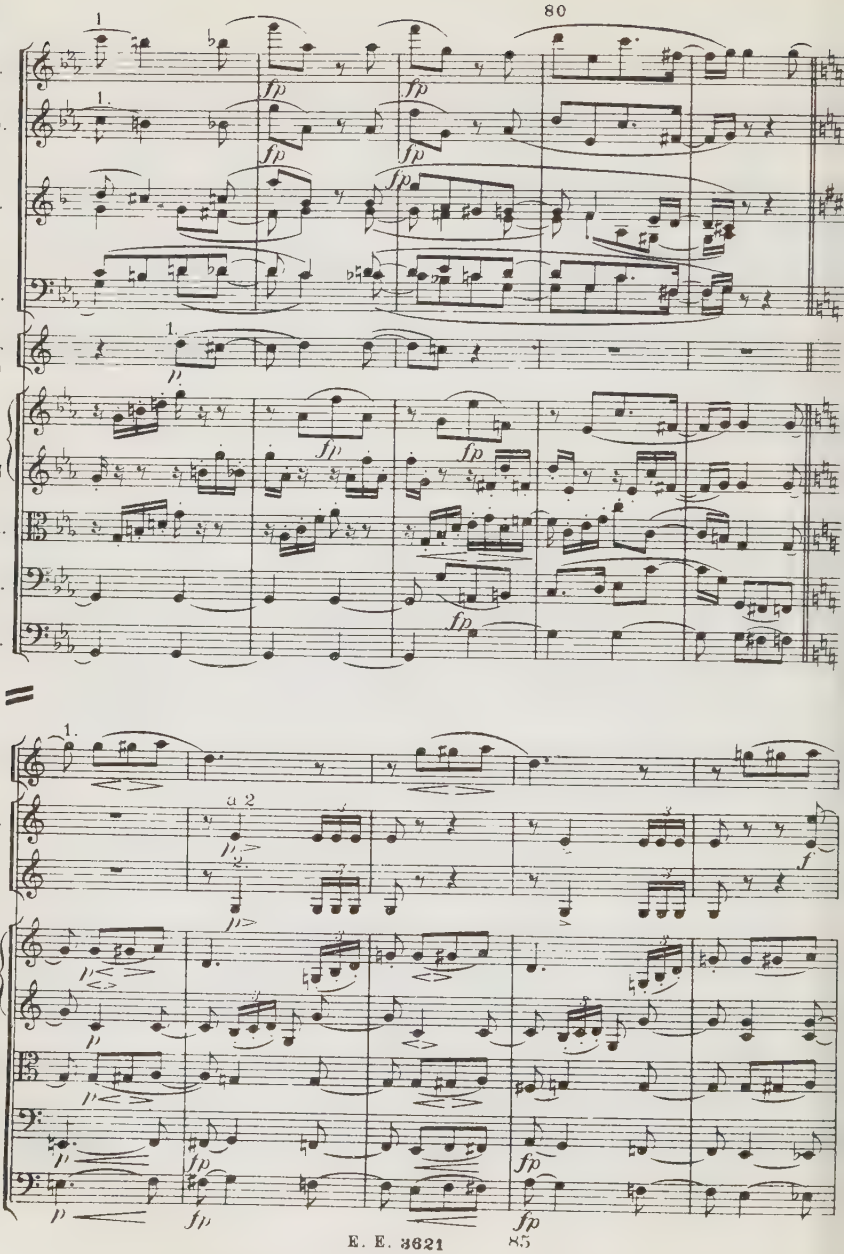

30
Cl.
Fg.
Cor. (Es)
Tr. (B)
muta in C - Do
Vl. I
Vl. II
Vla.
Vlc.
Cb.
Fl.
Ob.
Cl.
Fg.
Cor. (Es)
Vl. I
Vl. II
Vla.
Vlc.
Cb.

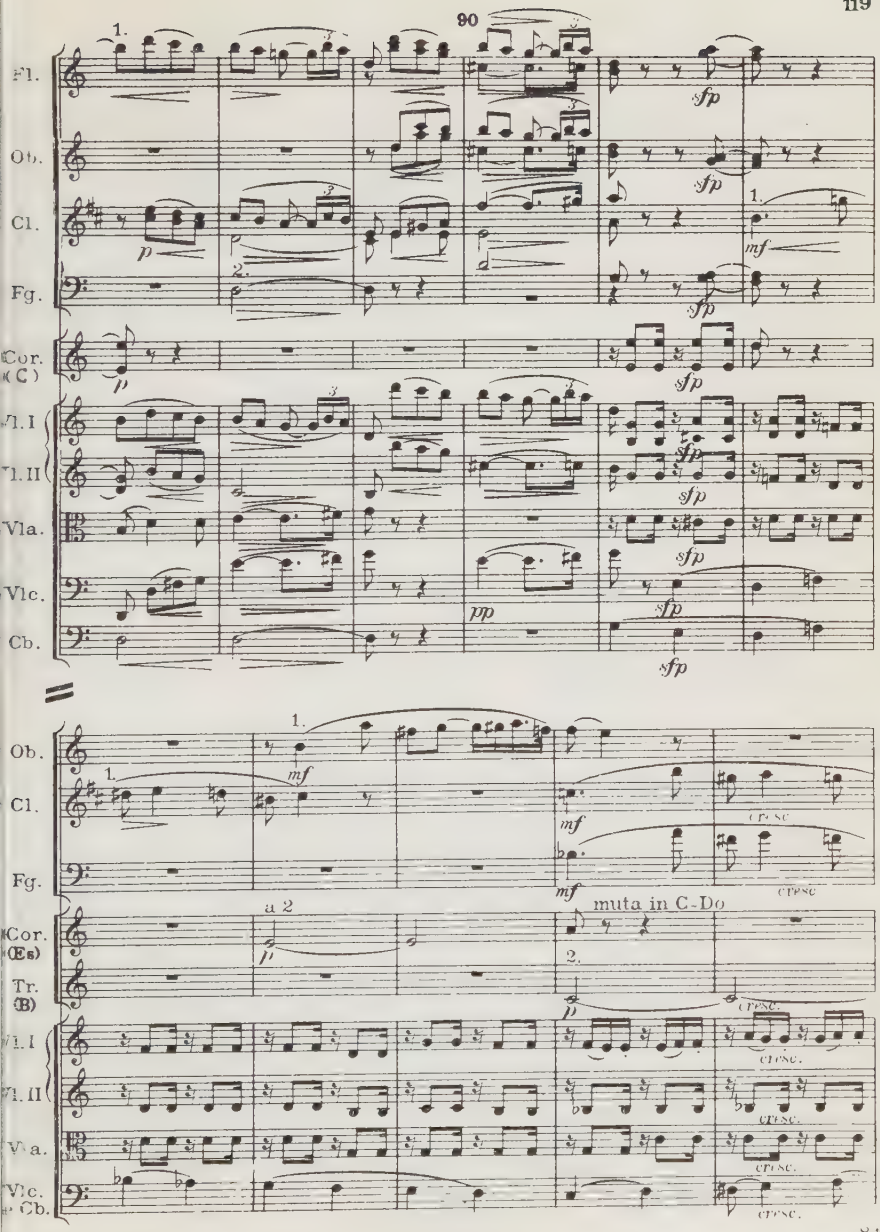

1.
40
Fl.
Ob.
Cl.
Fg.
Cor. (Es)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
mf
cresc.
dim.
pp
p
50
poco a poco cresc.
2.

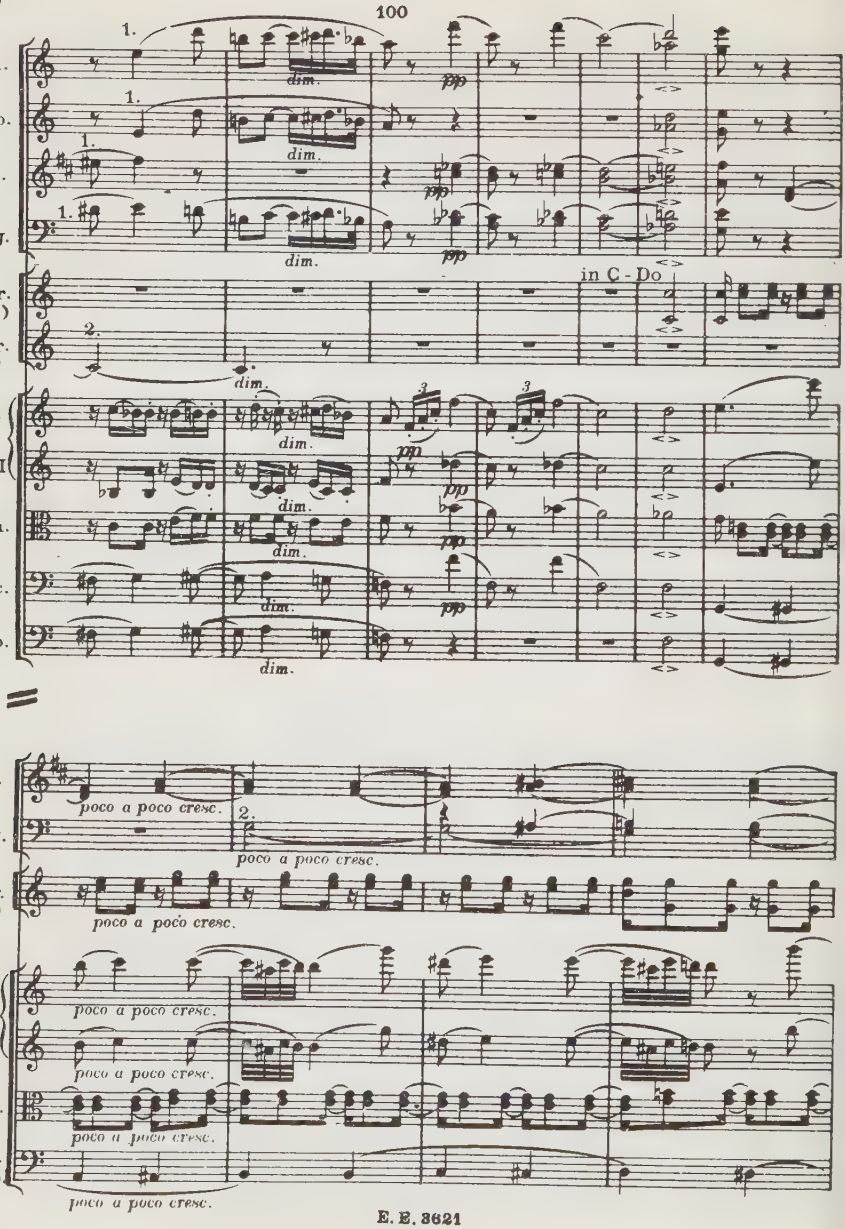

Cl.
Fg.
dim.
Cor. (Es)
a 2
tr
Vl.I
Vl.II
dim.
Vla.
Vlc. e Cb.
Ob.
Cl.
Fg.
Cor. (Es)
p
1.

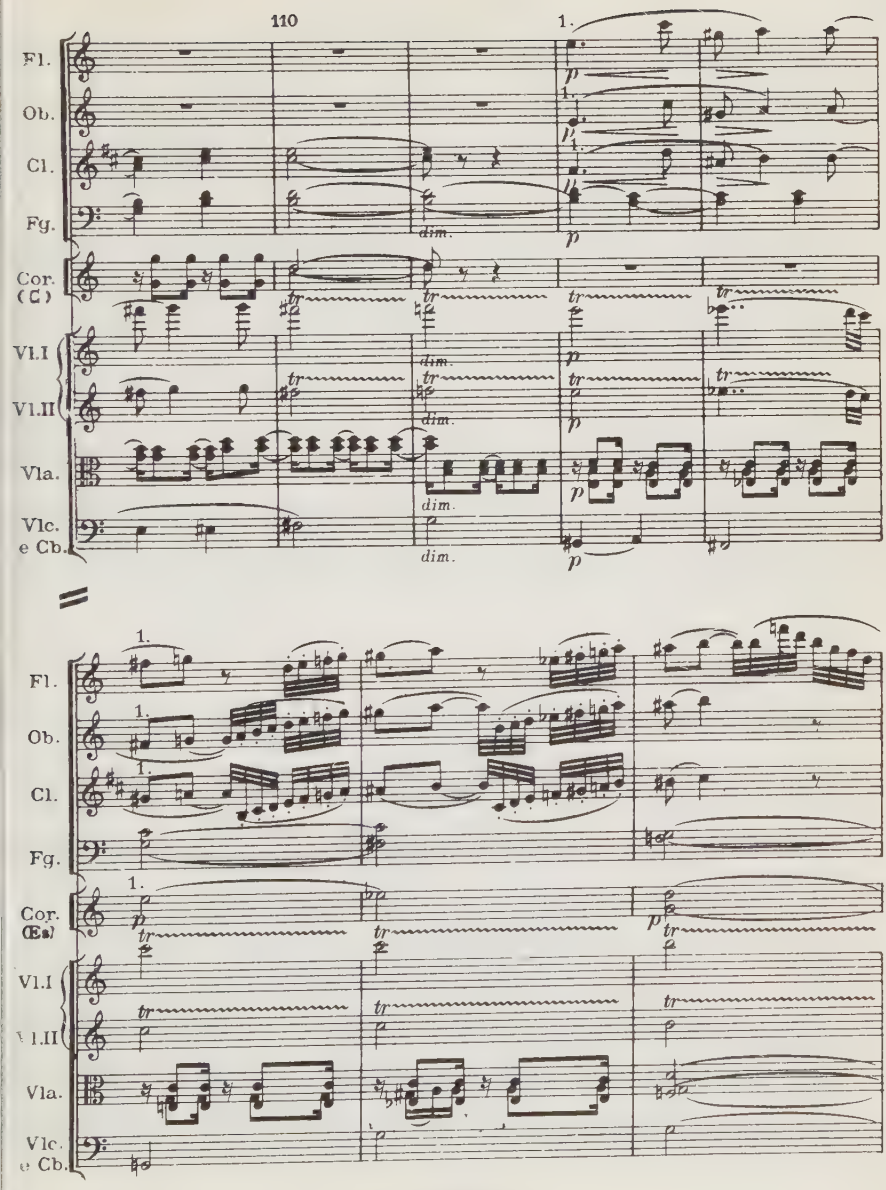

60
1.
Fl.
Ob.
Cl.
Fg.
Cor. (Es)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dim.
tr
pp
sempre pp
2.

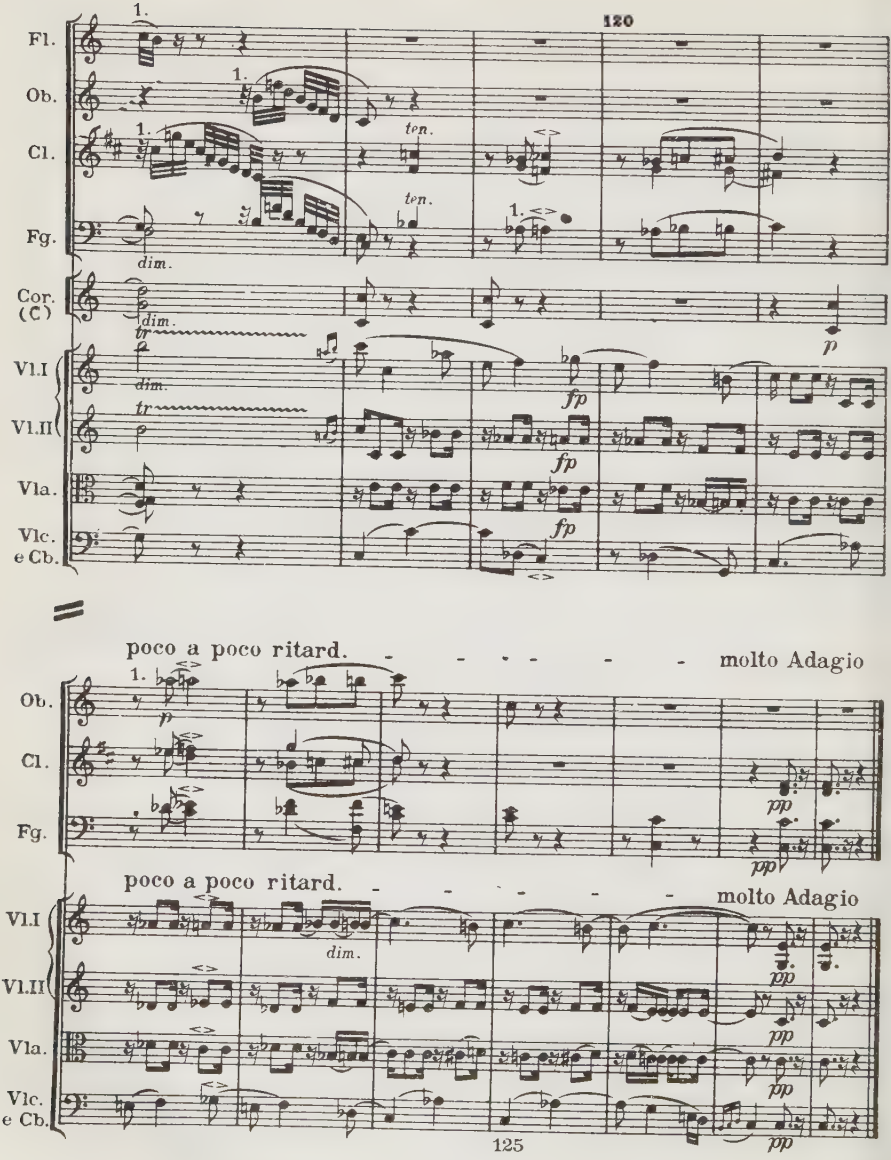

1.
70
Fg.
pp
Vl. I
Vl. II
Vla.
pp
Fl.
Ob.
Cl.
Fg.
1.
1.
cresc.
p espress.
p espress.
espress.
p
p
Vl. I
Vl. II
Vla.
V c.
Cb.
cresc.
cresc.
cresc.
p cresc.
p
p
p
p


80
Fl.
Ob.
Cl.
Fg.
Cor (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
Fl.
Cor. (Es)
Tr. (B)
a 2
Vl.I
Vl.II
Vla.
Vlc.
Cb.


90
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
sfp
mf
pp
Ob.
Cl.
Fg.
Cor. (Es)
Tr. (B)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
muta in C-Do
CP. SC.

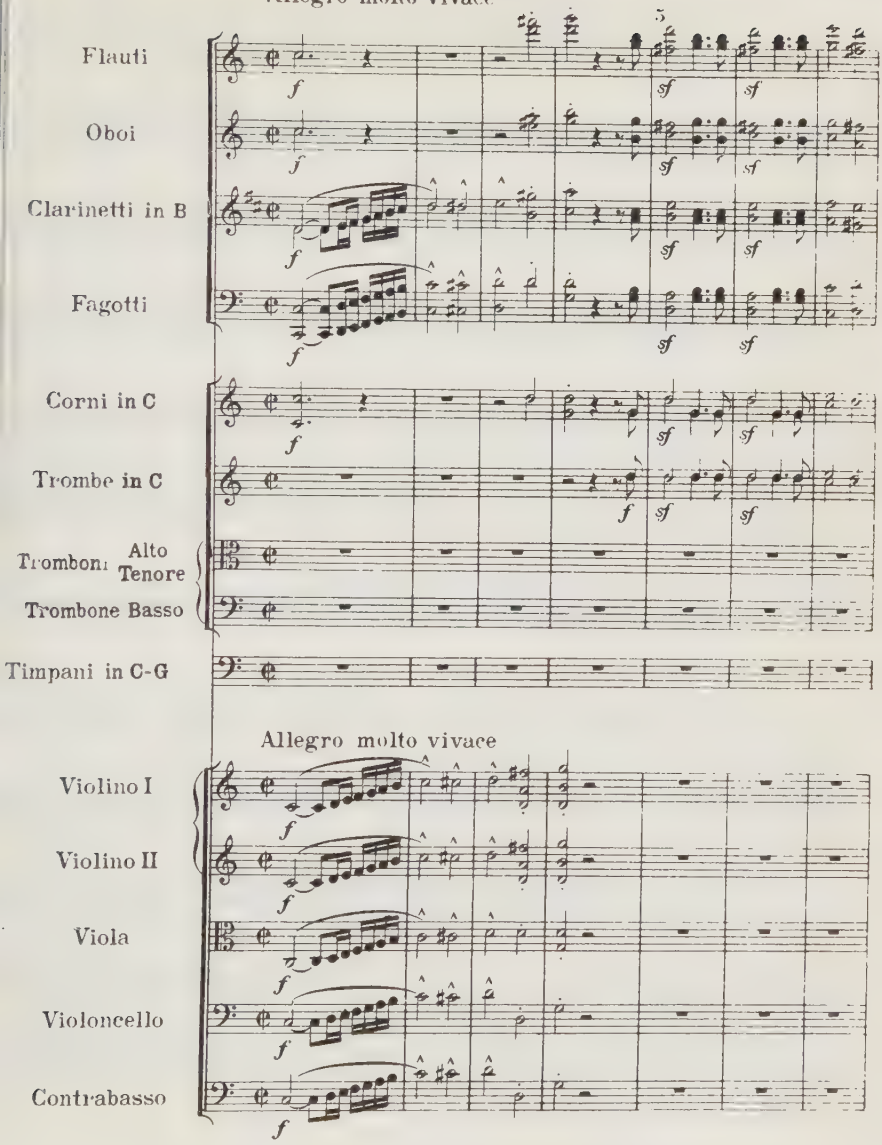

100
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
dim.
ppp
pp
in C - Do
poco a poco cresc.
Cor. (Es)
e Cb

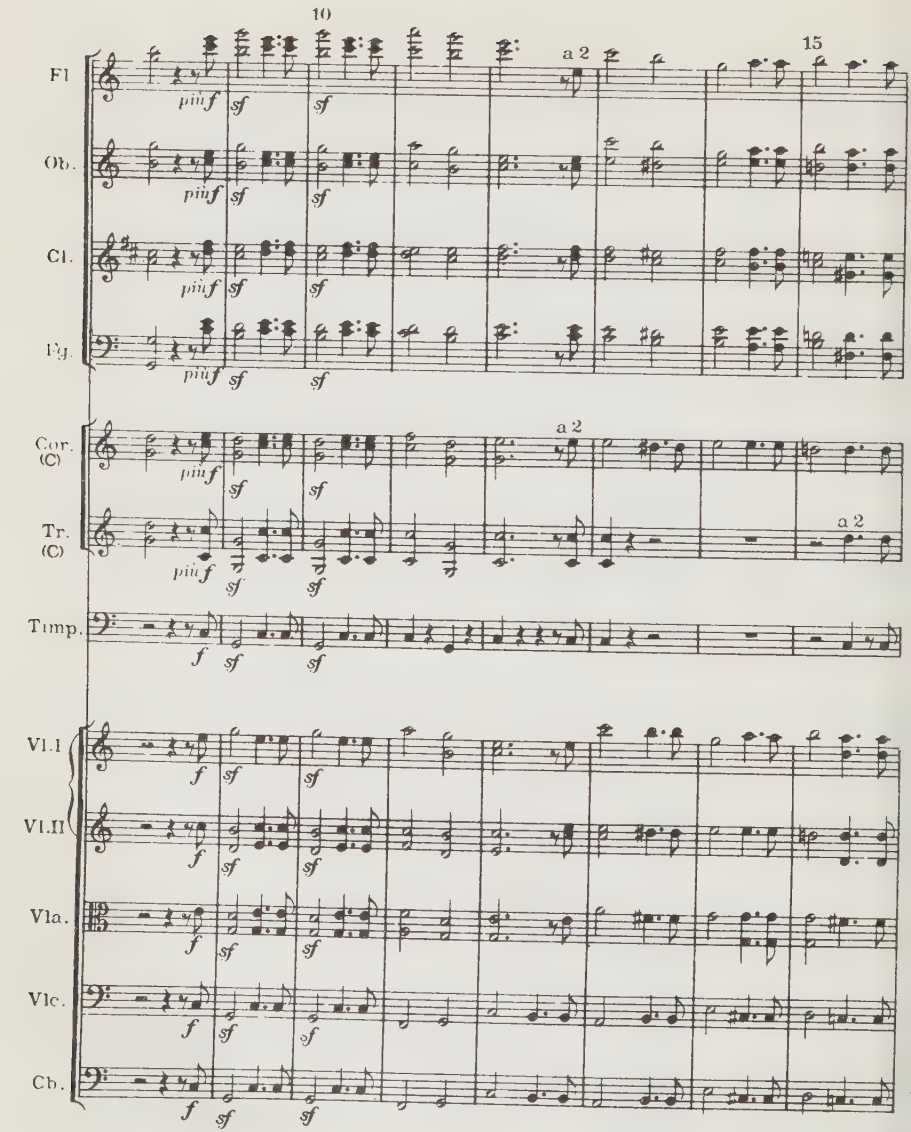

110
1.
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
dim.
p
tr
Cor. (Es)

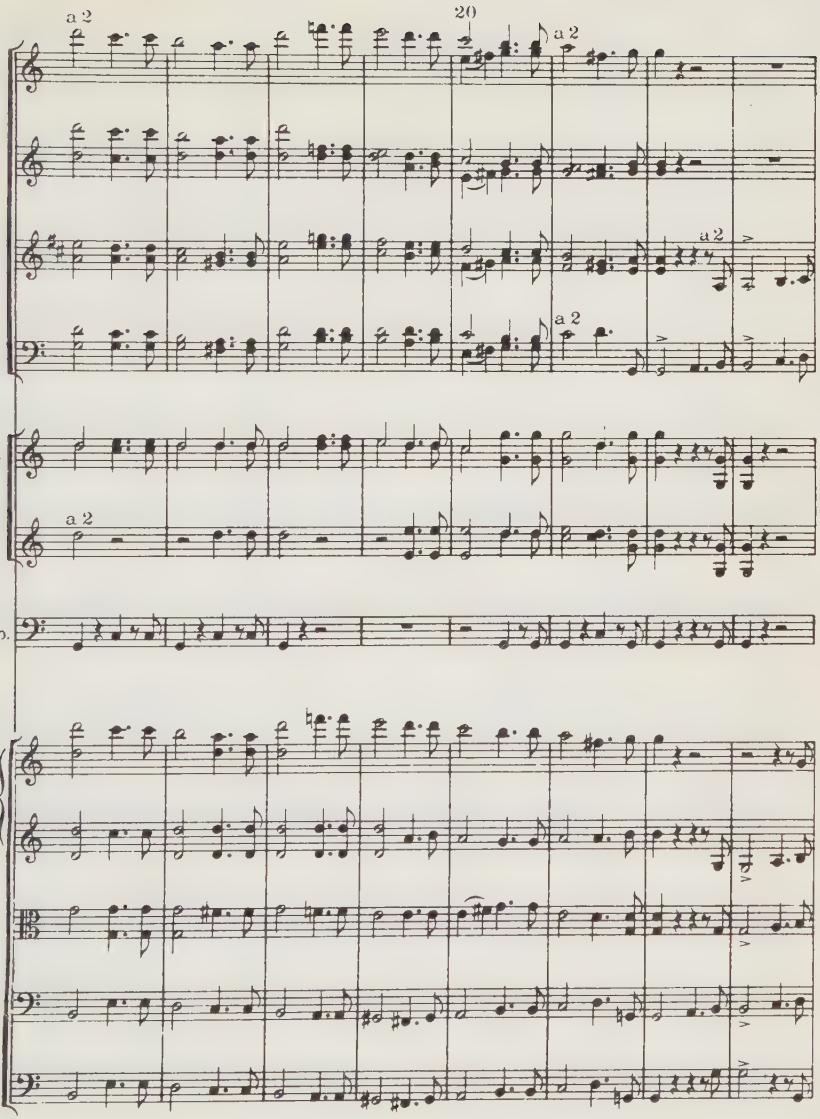

120
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
1.
ten.
dim.
tr
fp
p
poco a poco ritard.
molto Adagio
pp
125

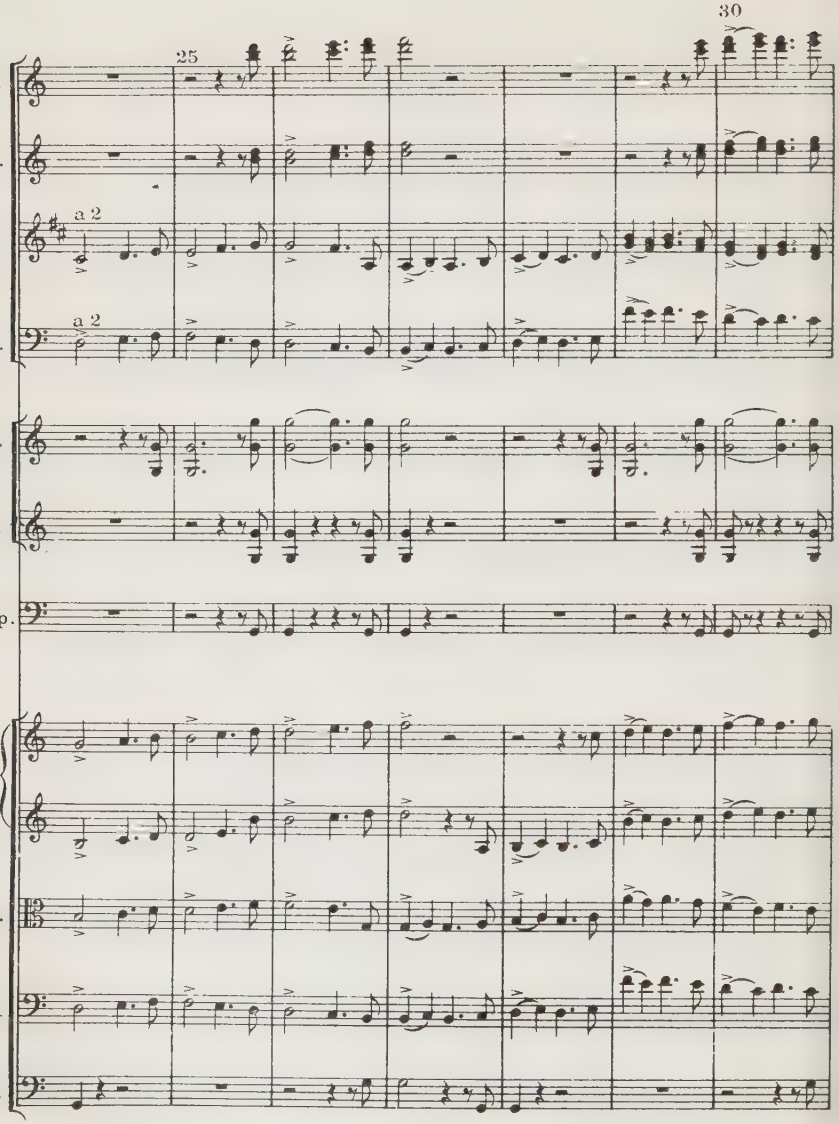
IV

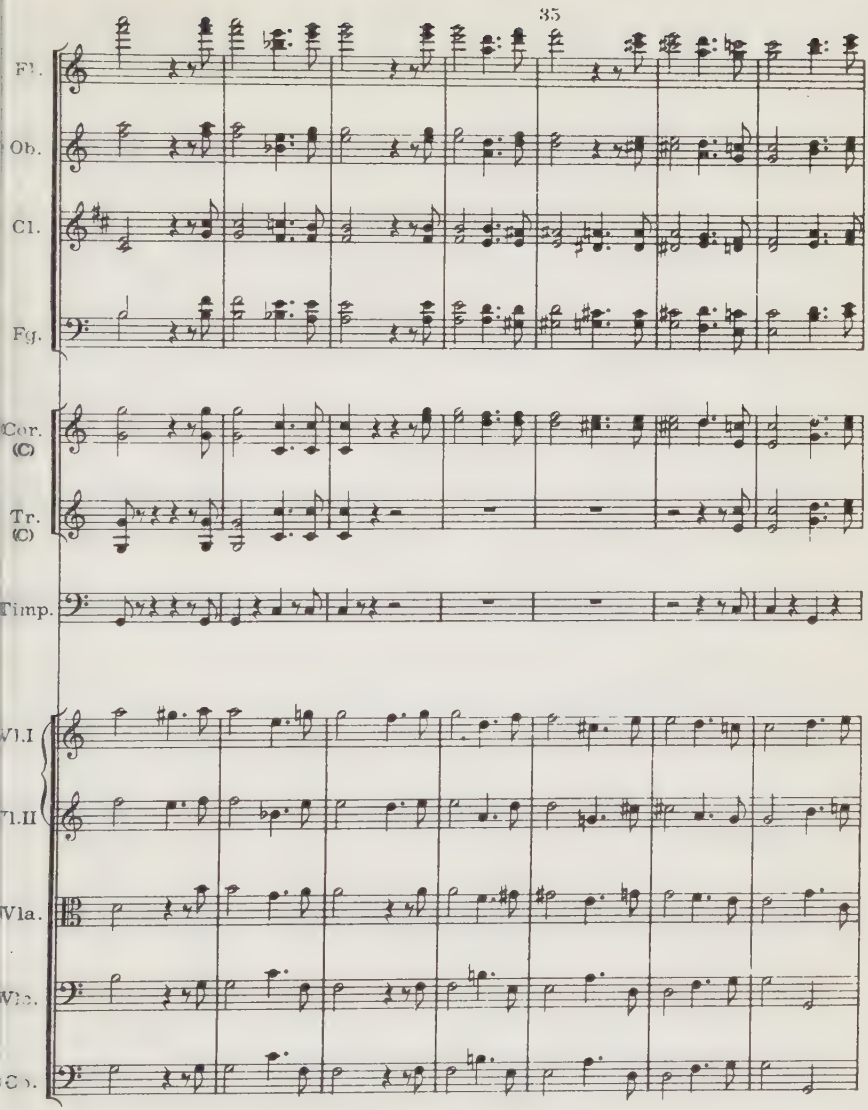
Allegro molto vivace

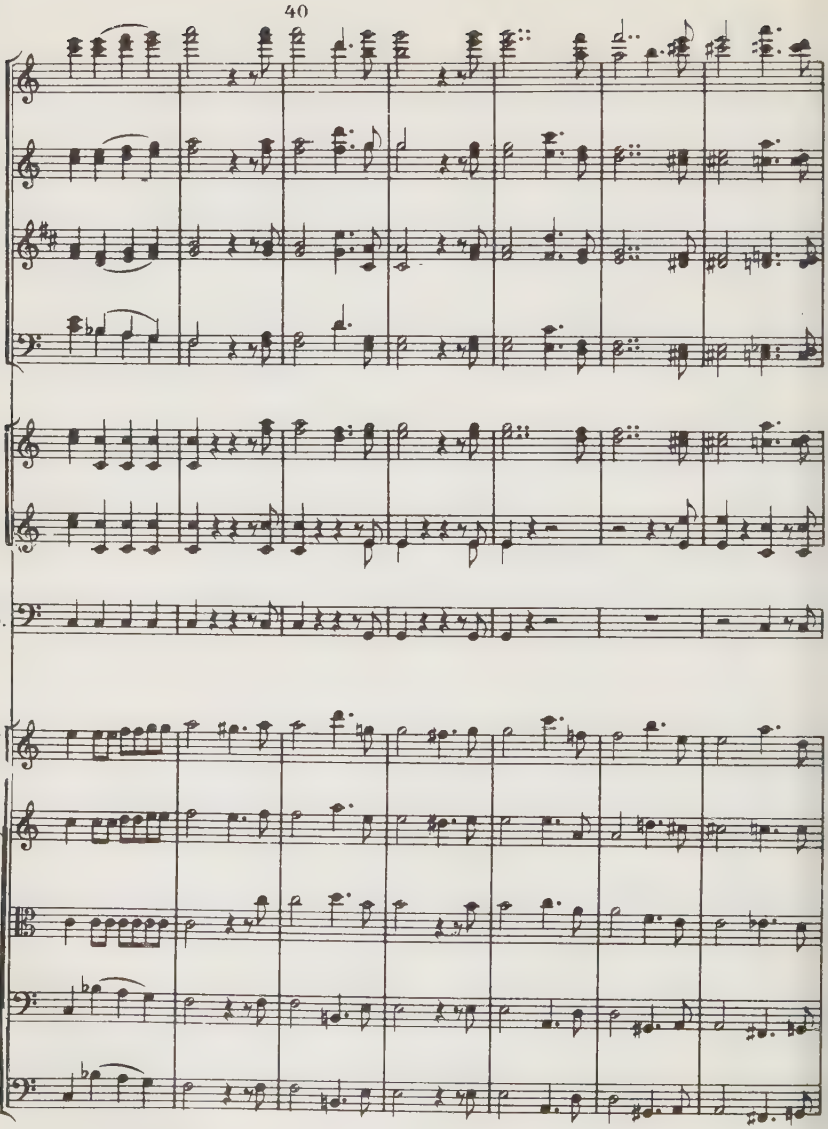


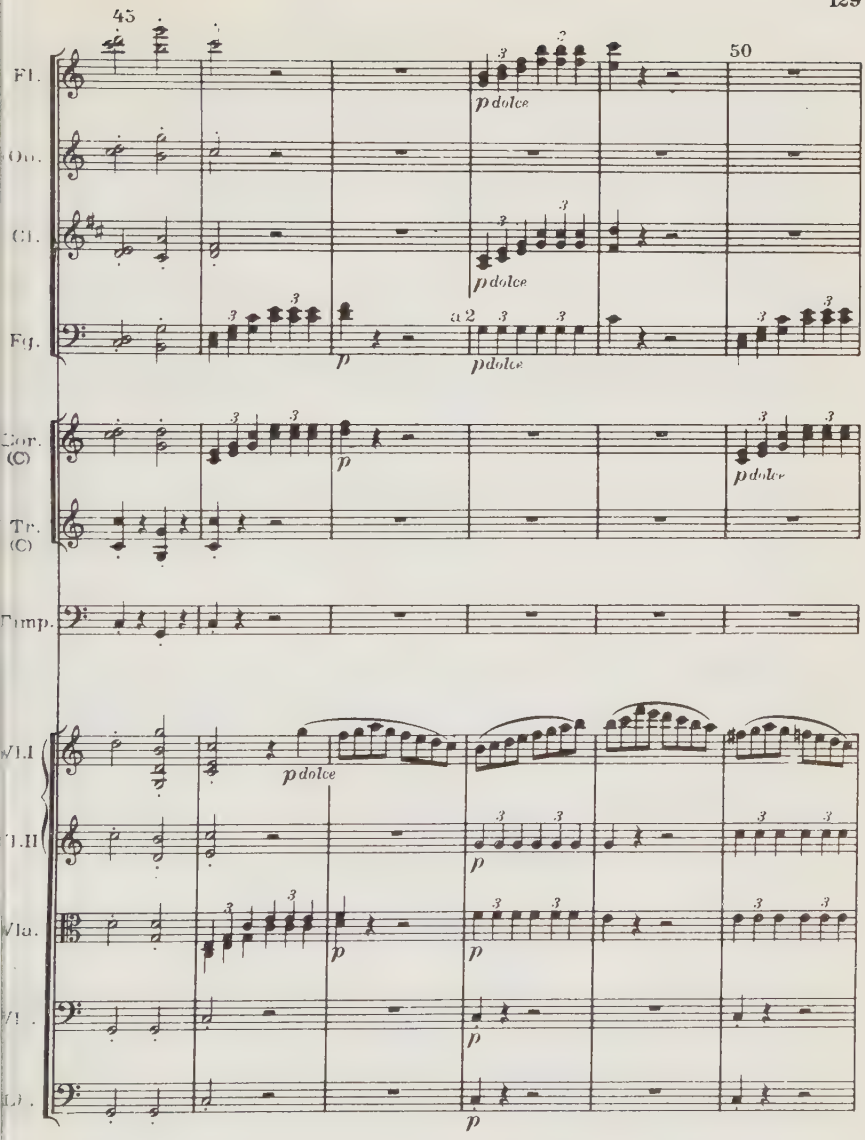

10
15
Fl
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
a 2
piùf
sf
f

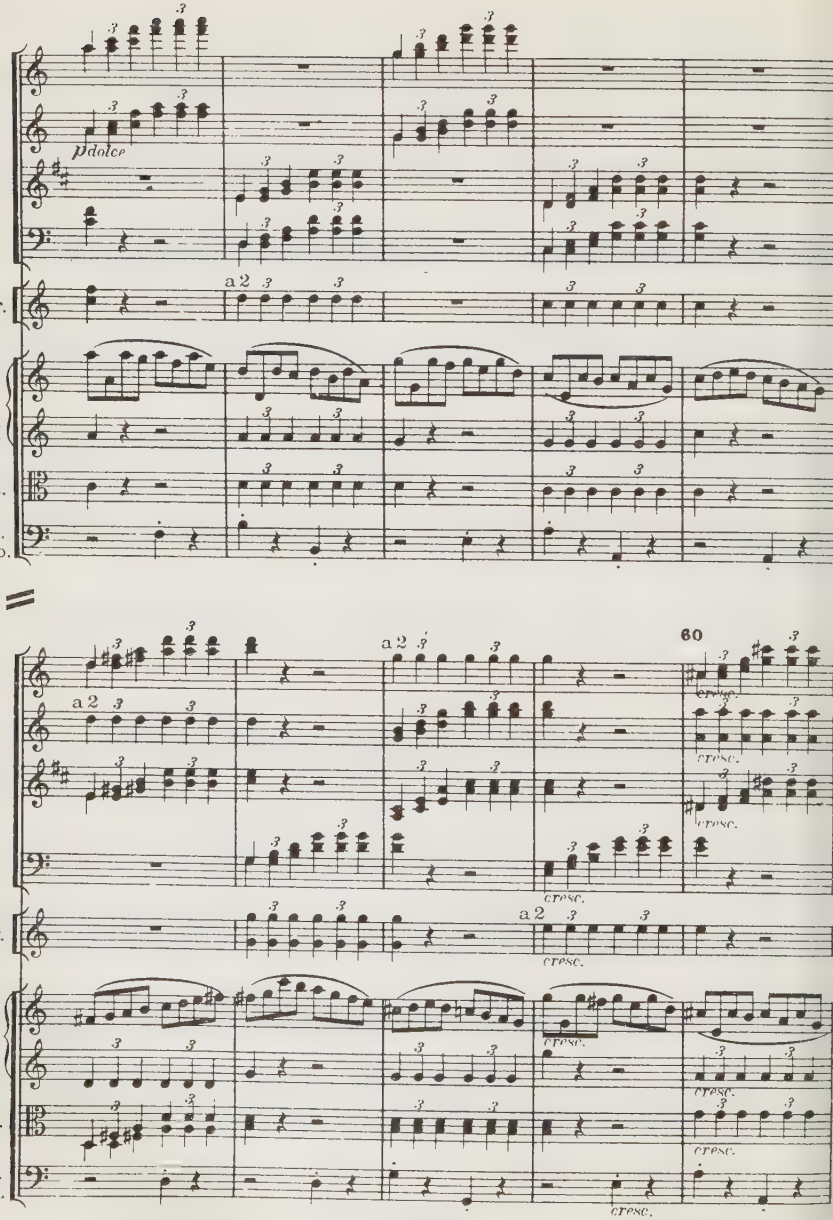

20
a 2
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

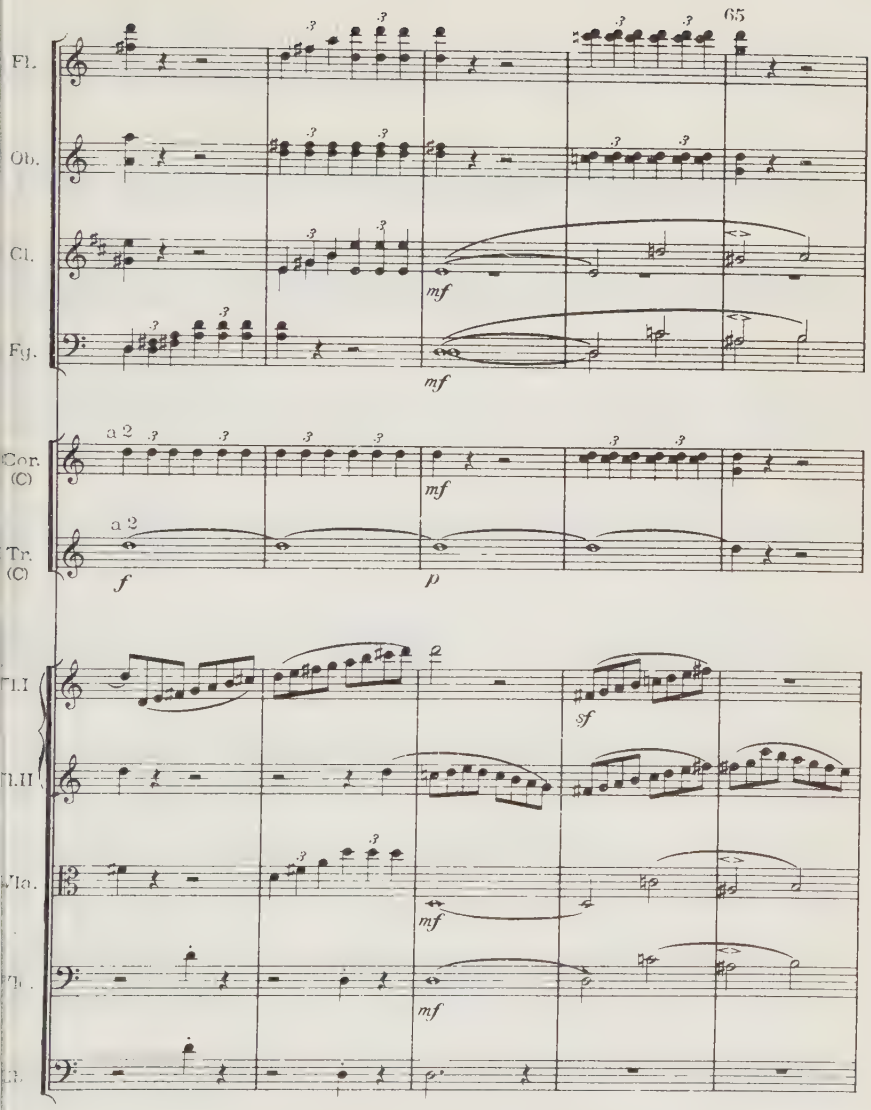

25
30
Fl.
Ob.
Cl.
a 2
Fg.
a 2
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

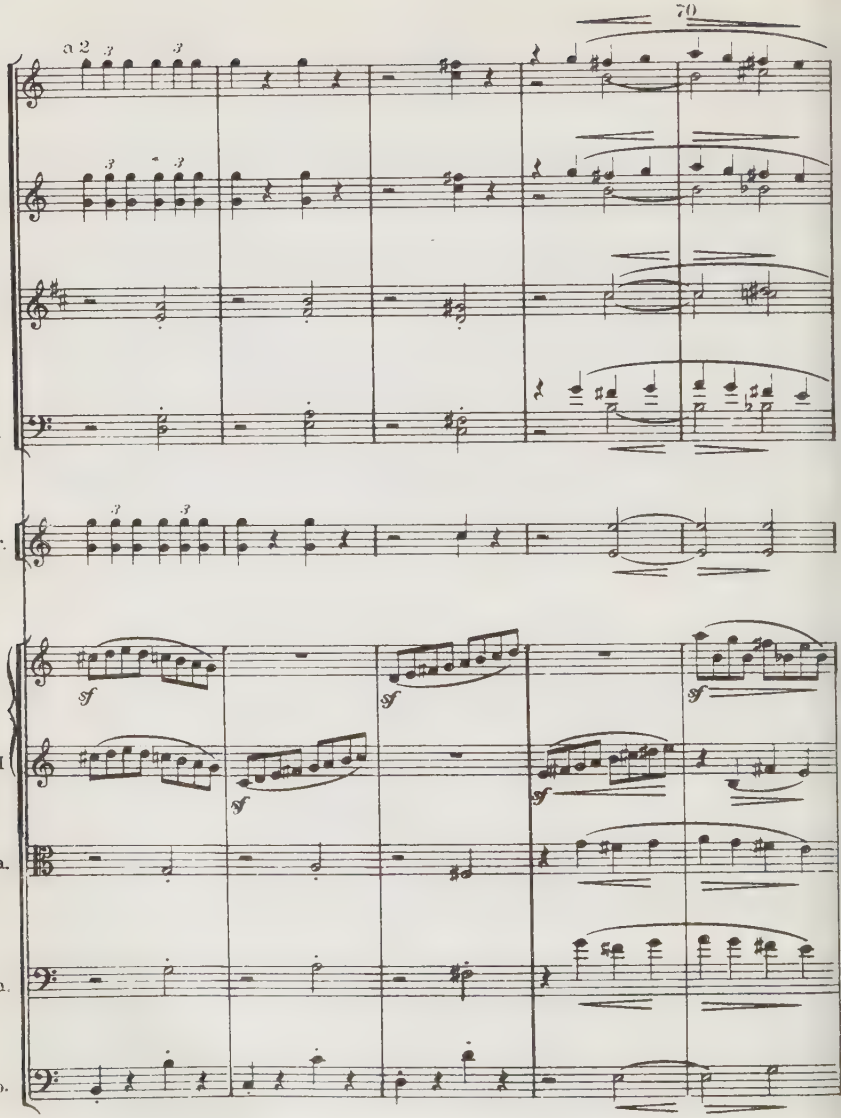

35
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.


40
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.


45
50
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vc.
Cb.
p dolce
p
a 2


Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
pdolce
a 2
60
cresc.


65
Fl.
Ob.
Cl.
mf
Fg.
mf
a 2
Cor. (C)
mf
a 2
Tr. (C)
f
p
Vl.I
sf
Vl.II
Vla.
mf
Vc.
mf
Cb.


70
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Cor.
(C)
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Vl.II
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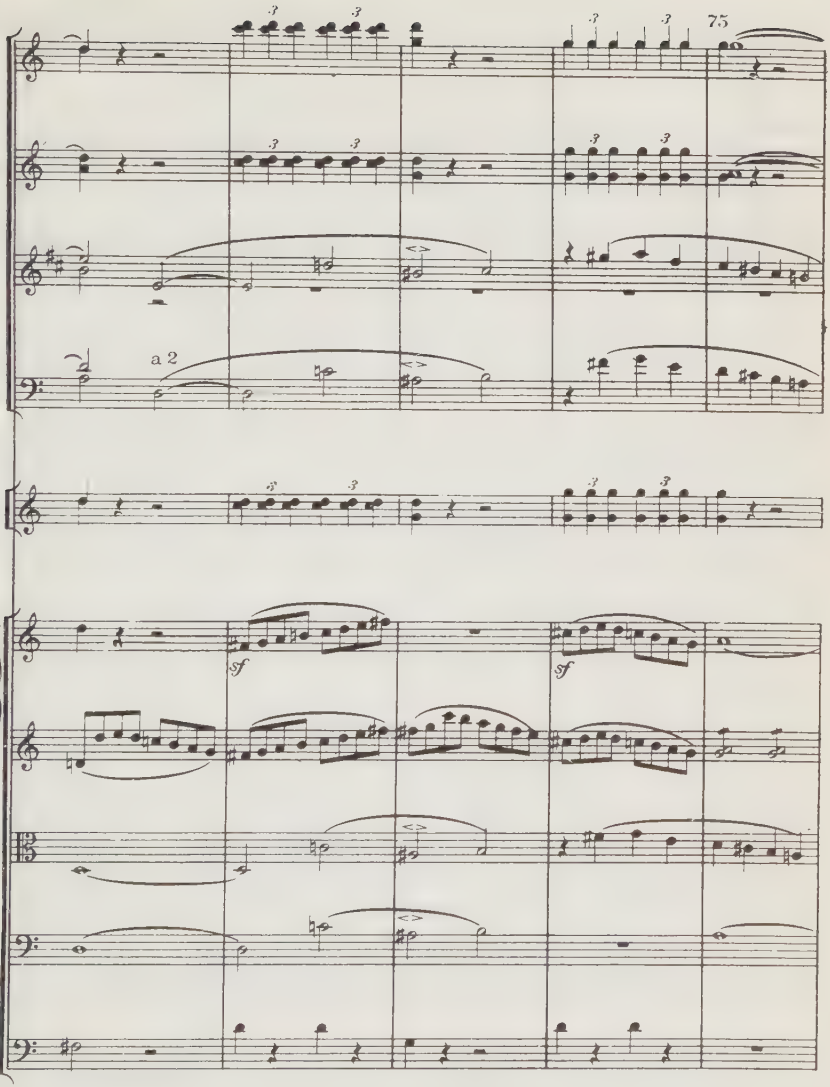
Vlc.
Cb.
sf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Ob.
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Cor.
(C)
sf
sf
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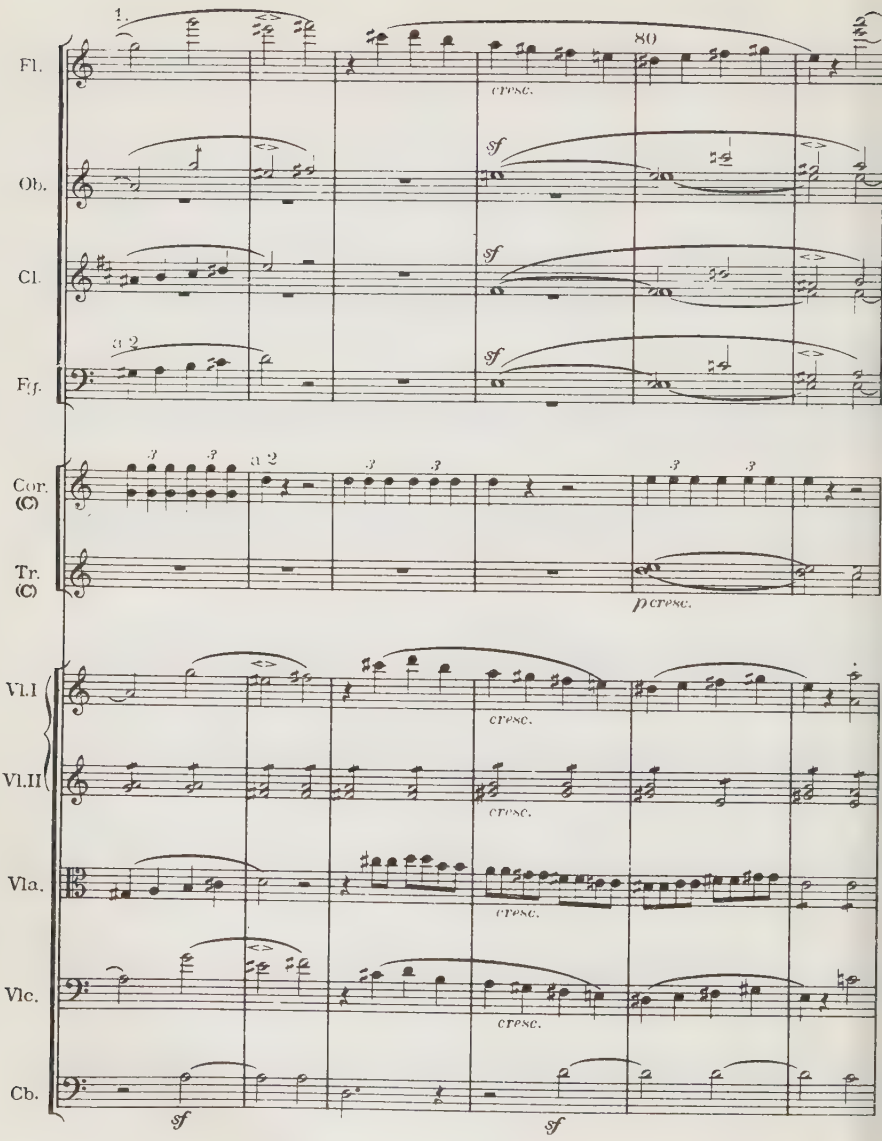
Vc.
Cb.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Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
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80
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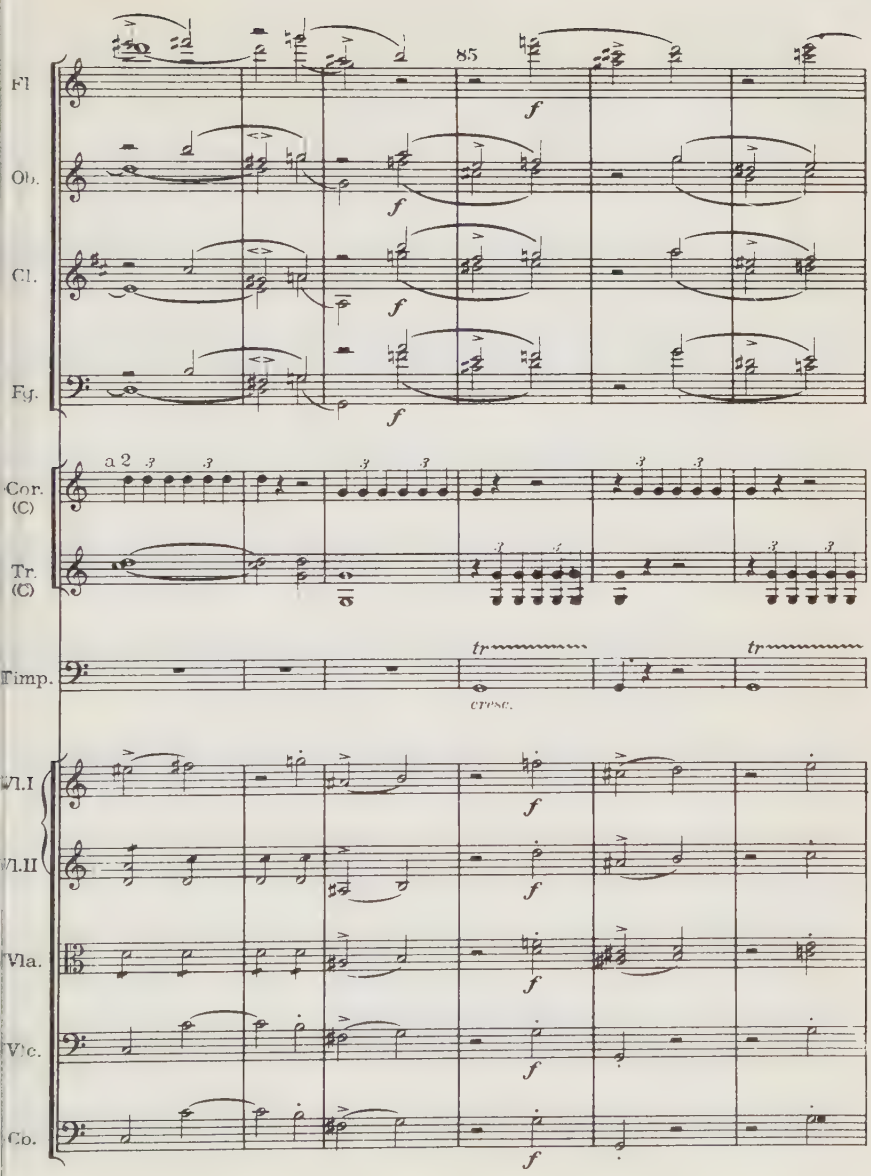
sf
a 2
p cresc.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Fl
Ob.
Cl.
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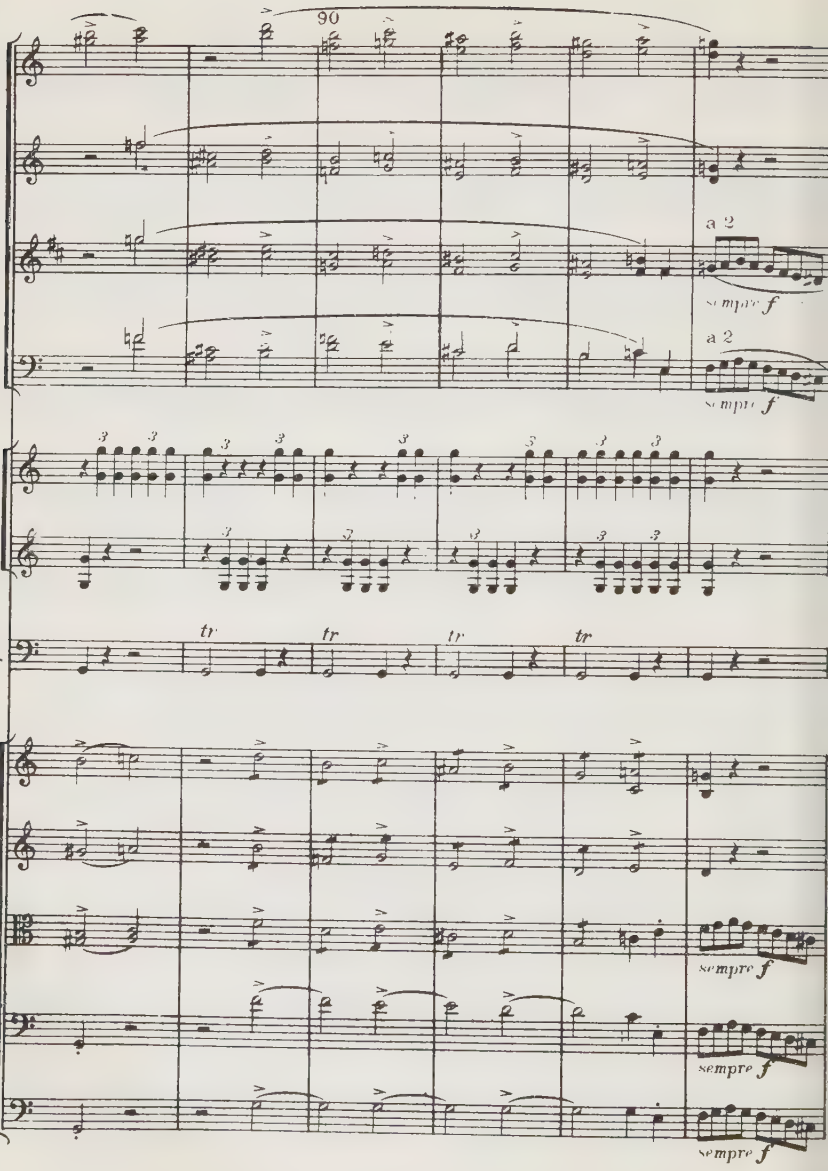
Tr. (C)
Timp.
cresc.
Vl.I
Vl.II
Vla.
Vlc.
Co.


90
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Ob.
Cl.
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sempre f
Fg.
a 2
sempre f
Cor. (C)
Tr. (C)
Timp.
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tr
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tr
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Vl.II
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Vlc.
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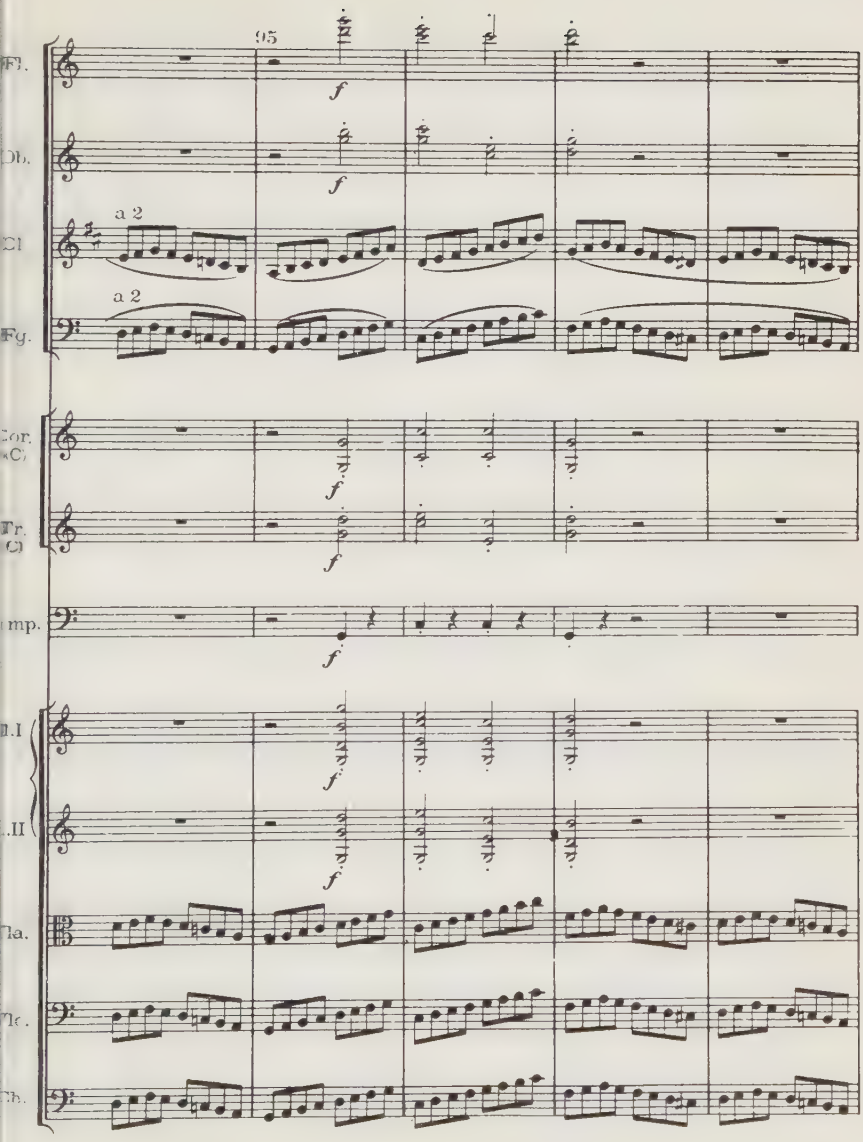
Cb.
sempre f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Ob.
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Tr. (C)
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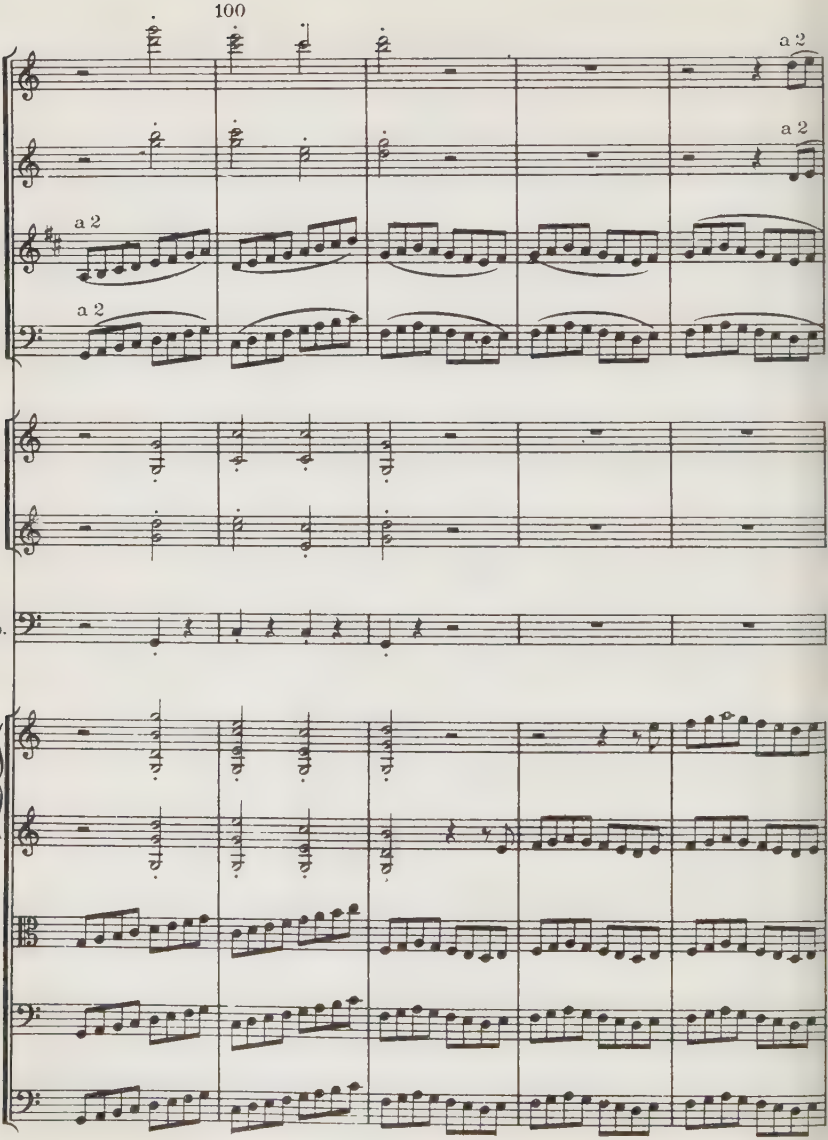
Vl. II
Va.
Vc.
Cb.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Fl.
Ob.
Cl.
Fg.
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Timp.
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Vlc.
Cb.
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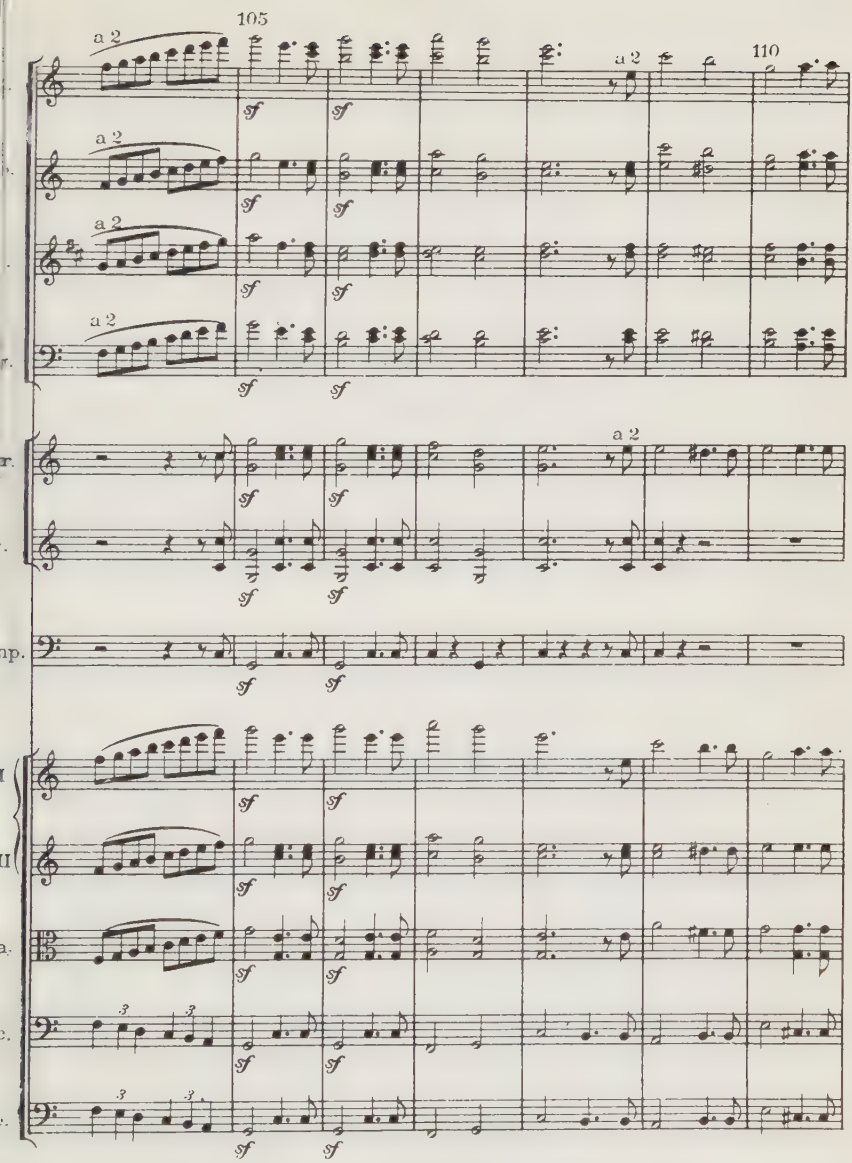
a 2
a 2
a 2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110
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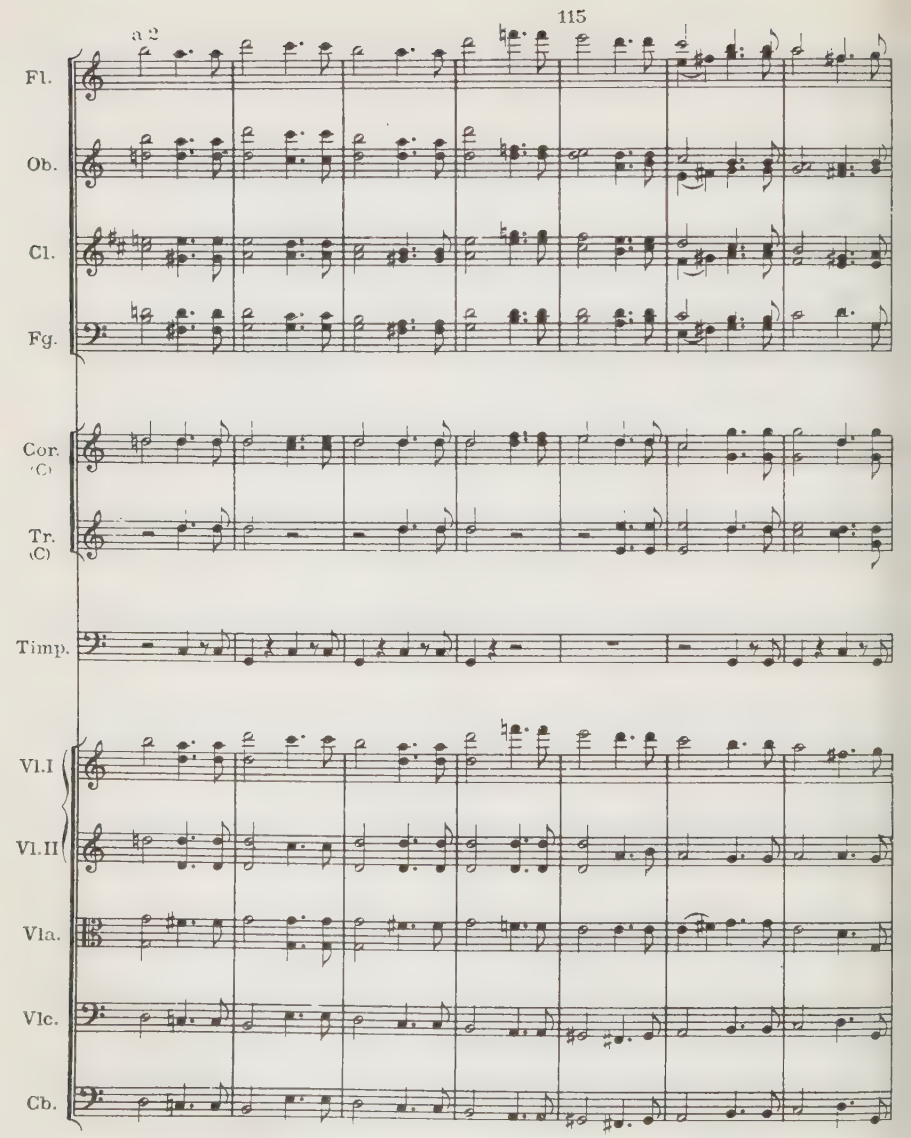
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Tr. (C)
Timp.
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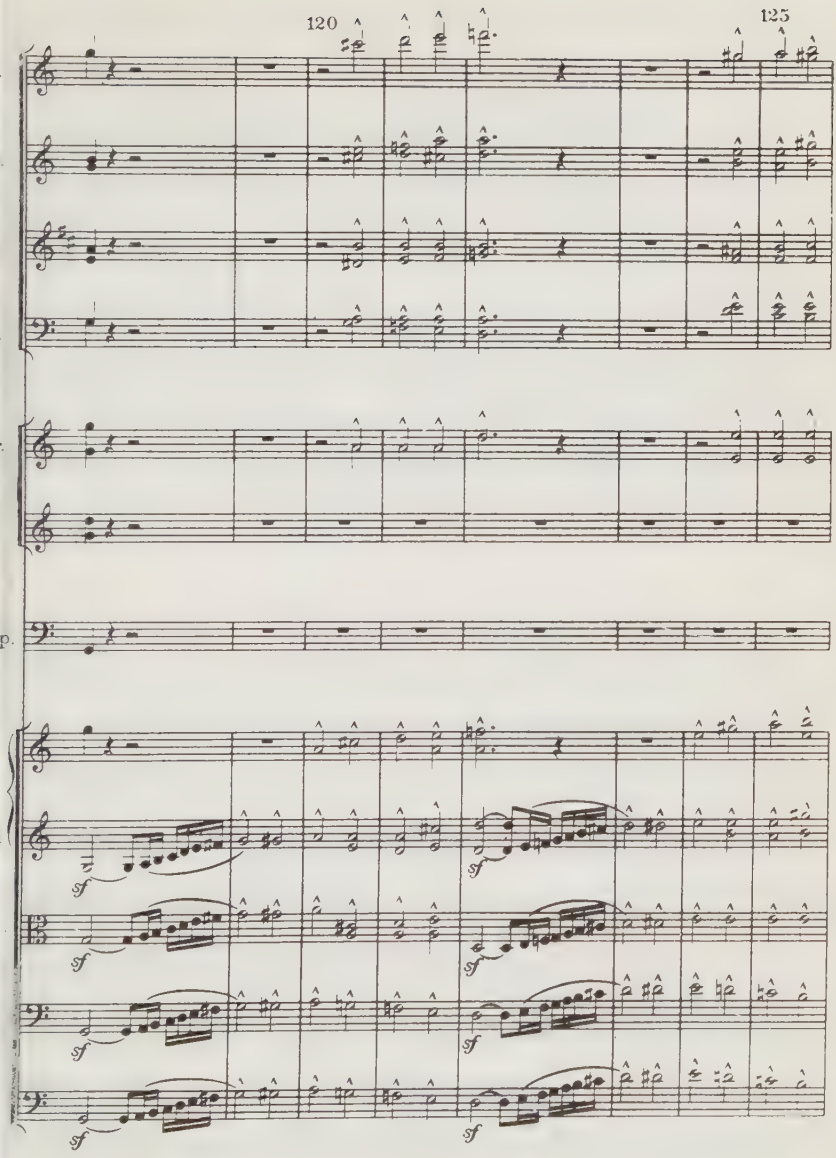
Cb.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125
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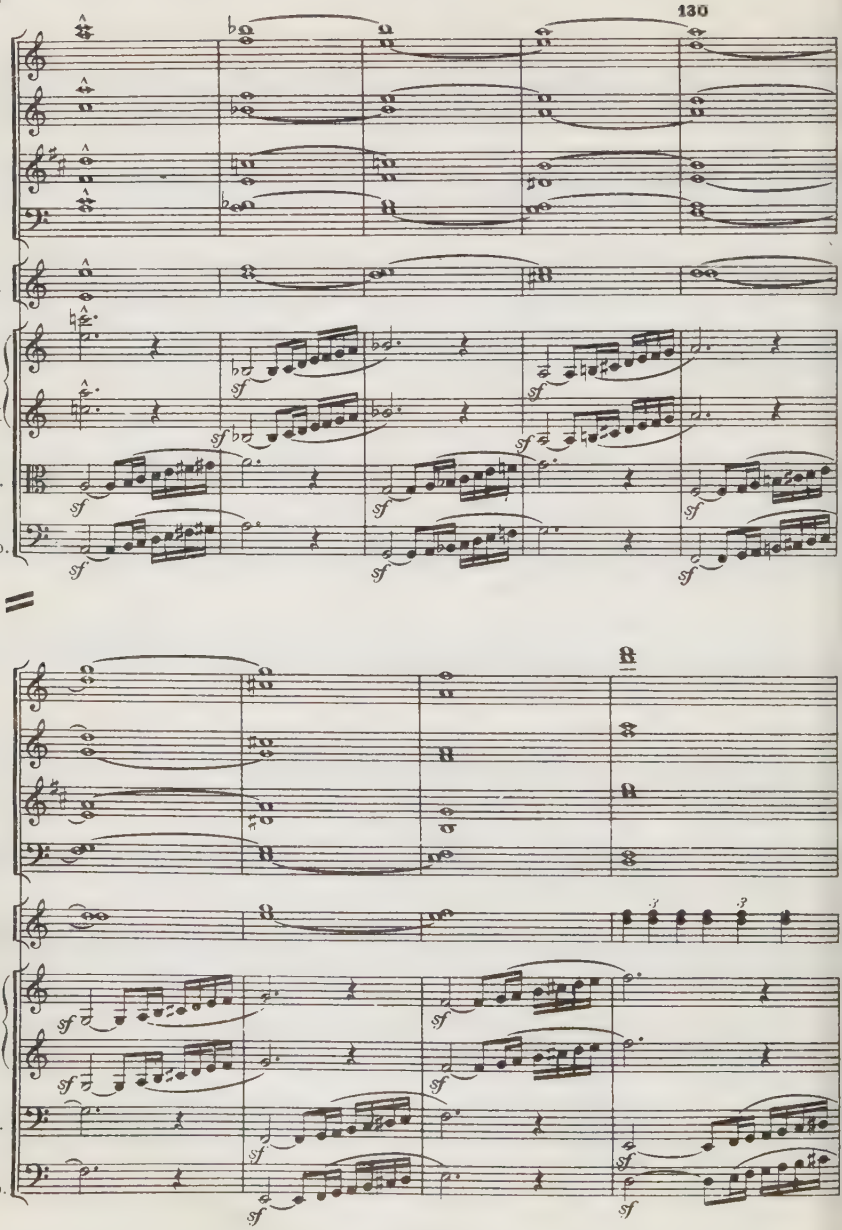
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Cl.
Fg.
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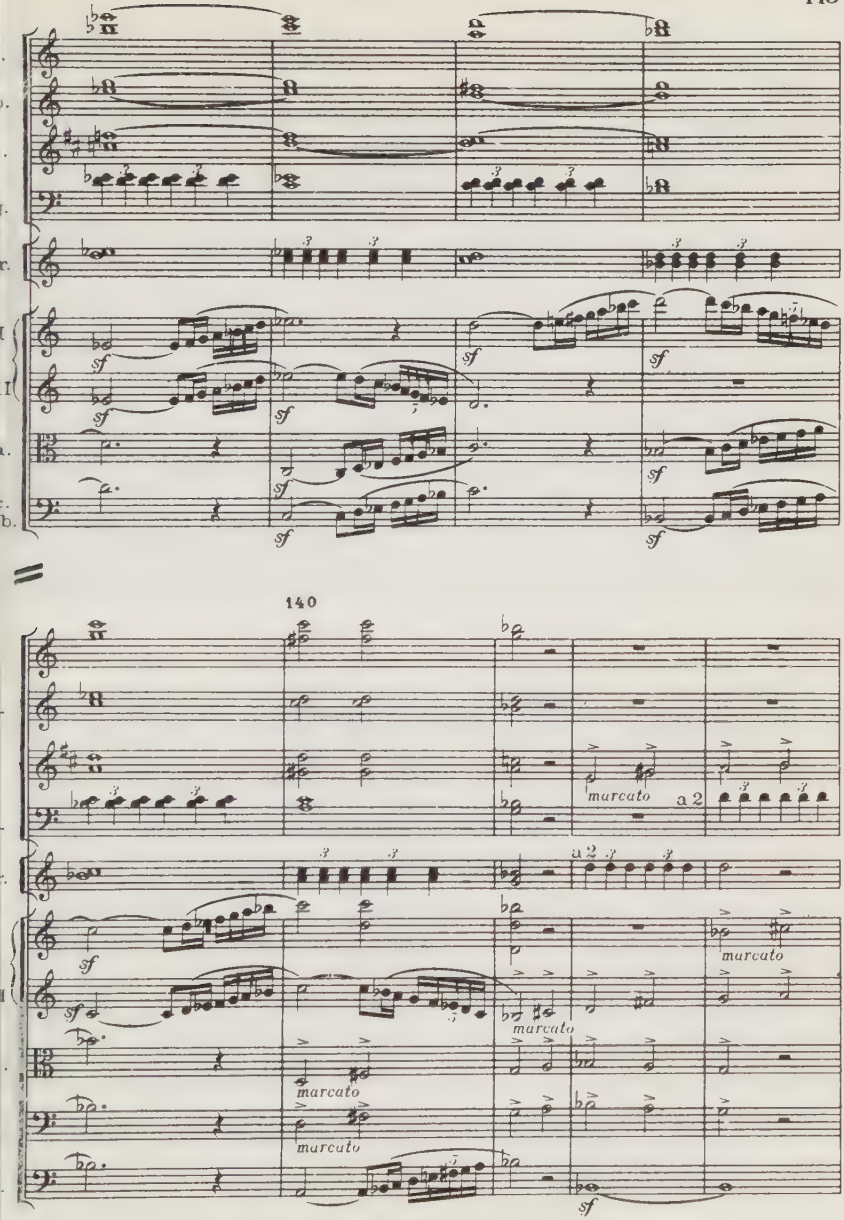
Vl.II
Vla.
Vlc. e Cb.
sf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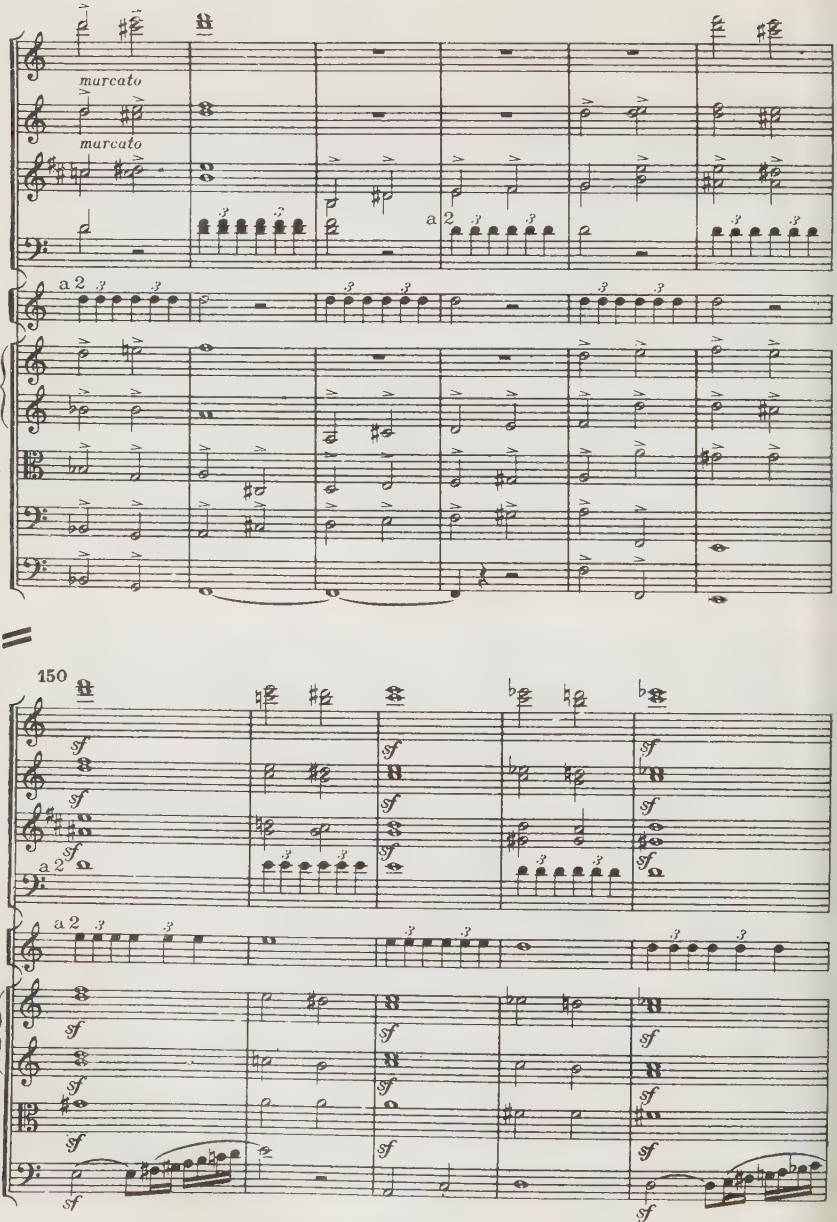
marcato
marcato
marcato
marcato
sf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Fg.
Cor. (C)
Vl.I
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Vlc.
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Fg.
Cor. (C)
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Vl.II
Vla.
Vlc. e Cb.
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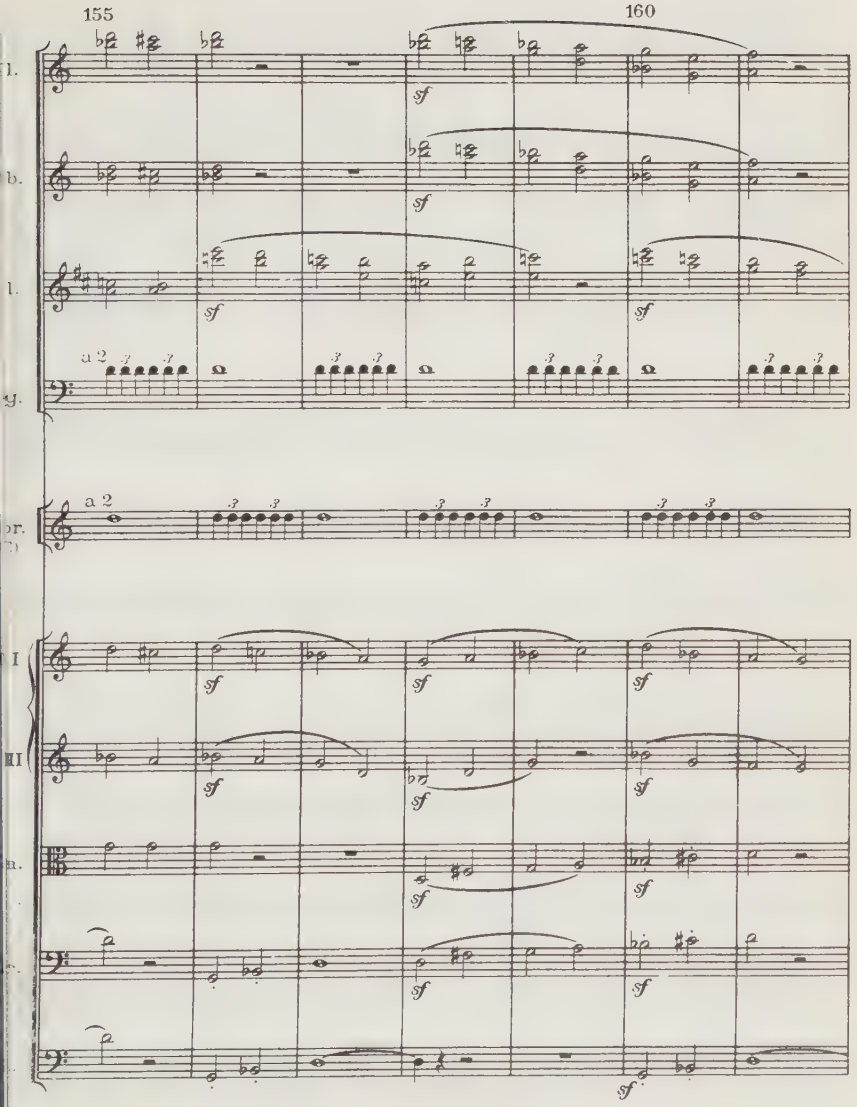
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a 2
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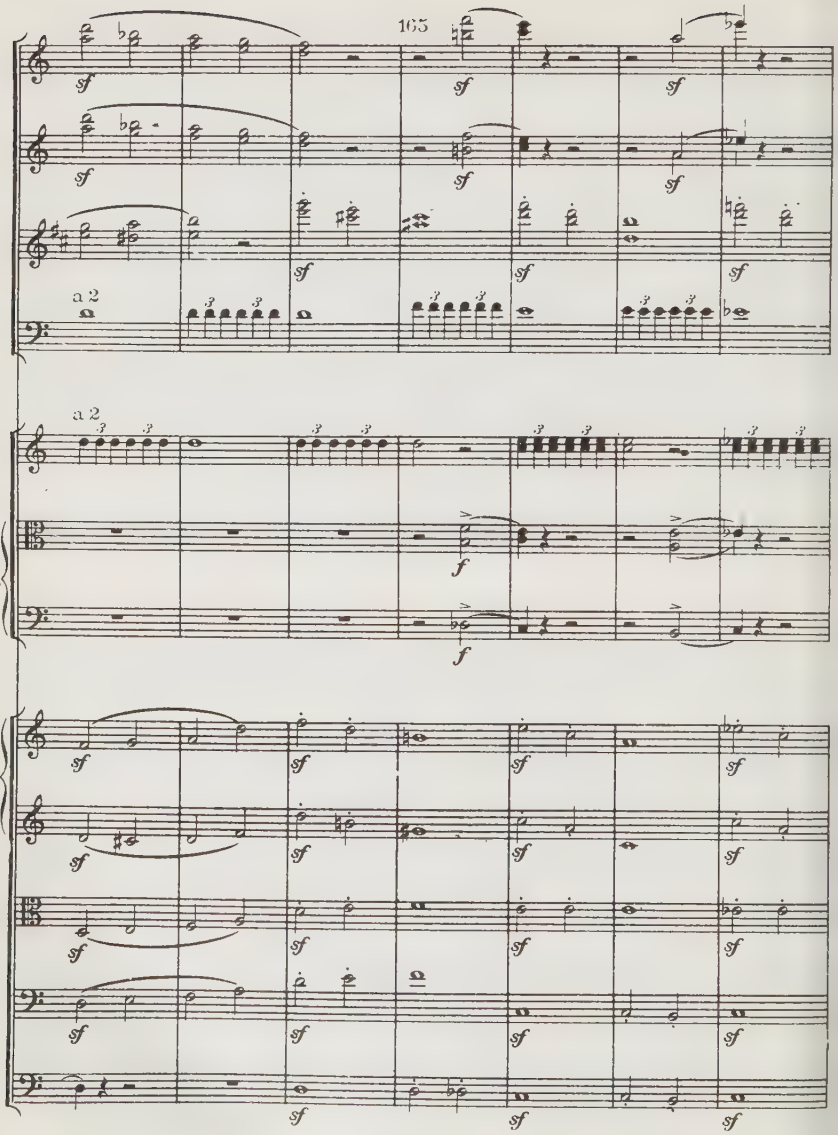
165
Fl.
Ob.
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Trb.
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Vlc.
Cb.
sf
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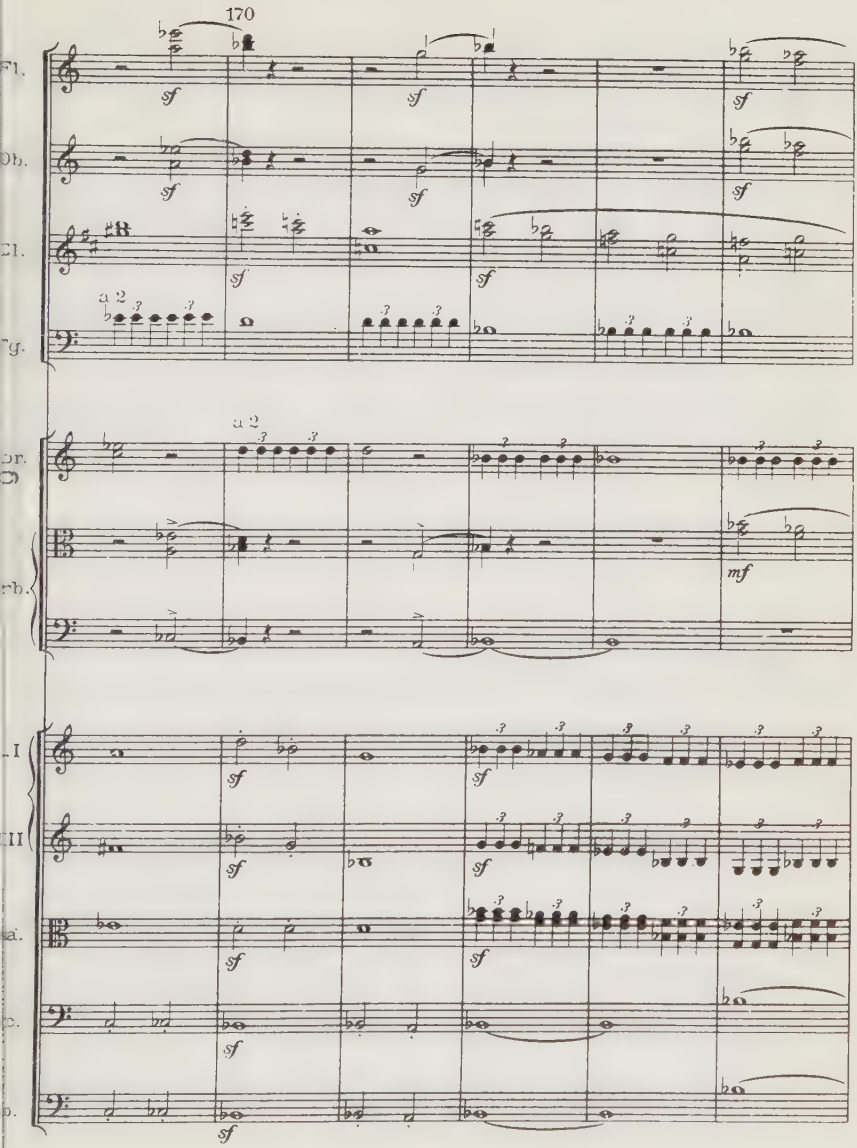
170
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Cb.
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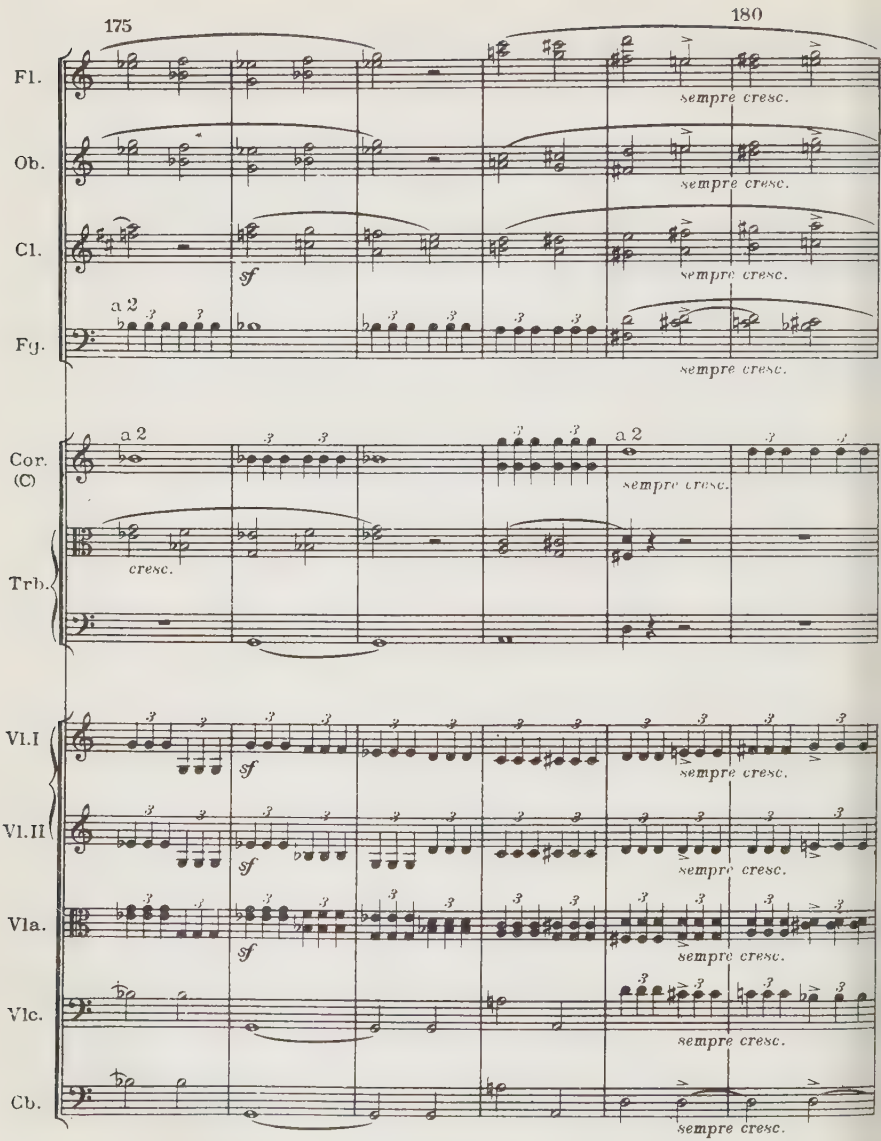
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180
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Cb.
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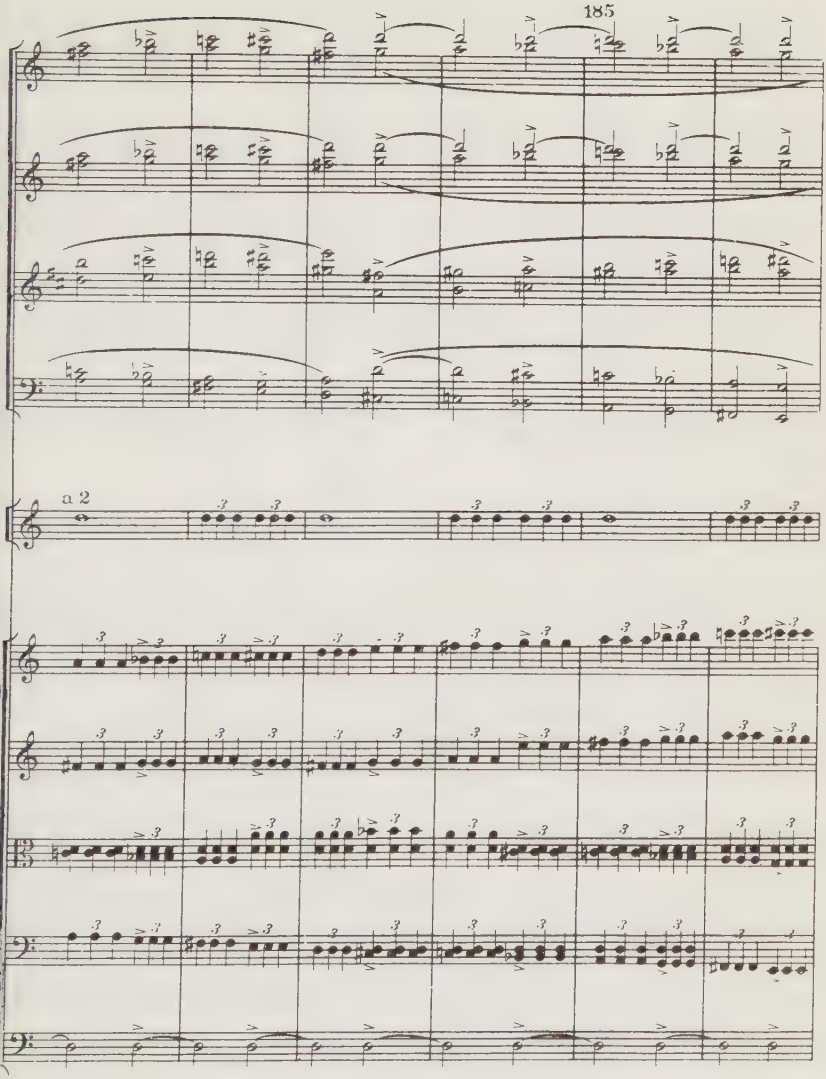
sf
cresc.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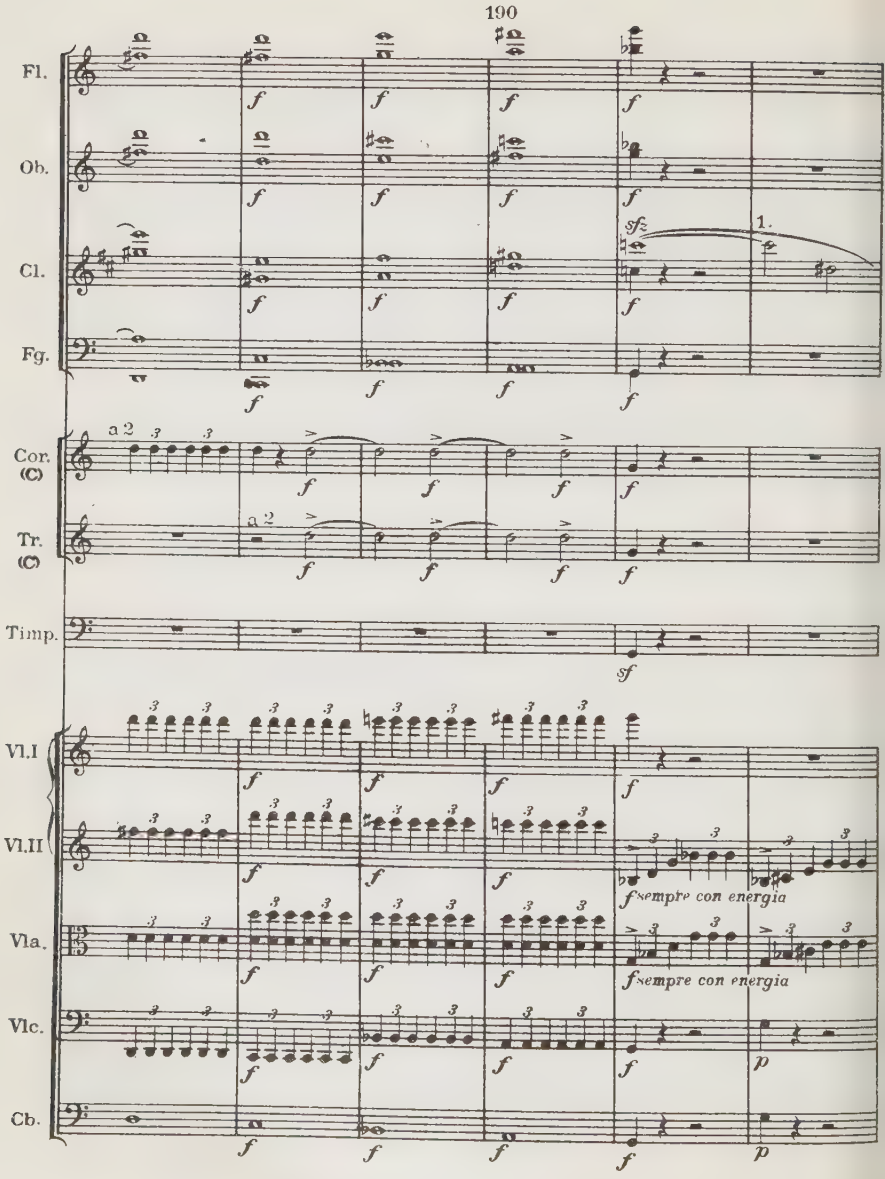
190
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Ob.
Cl.
Fg.
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Timp.
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Vl.II
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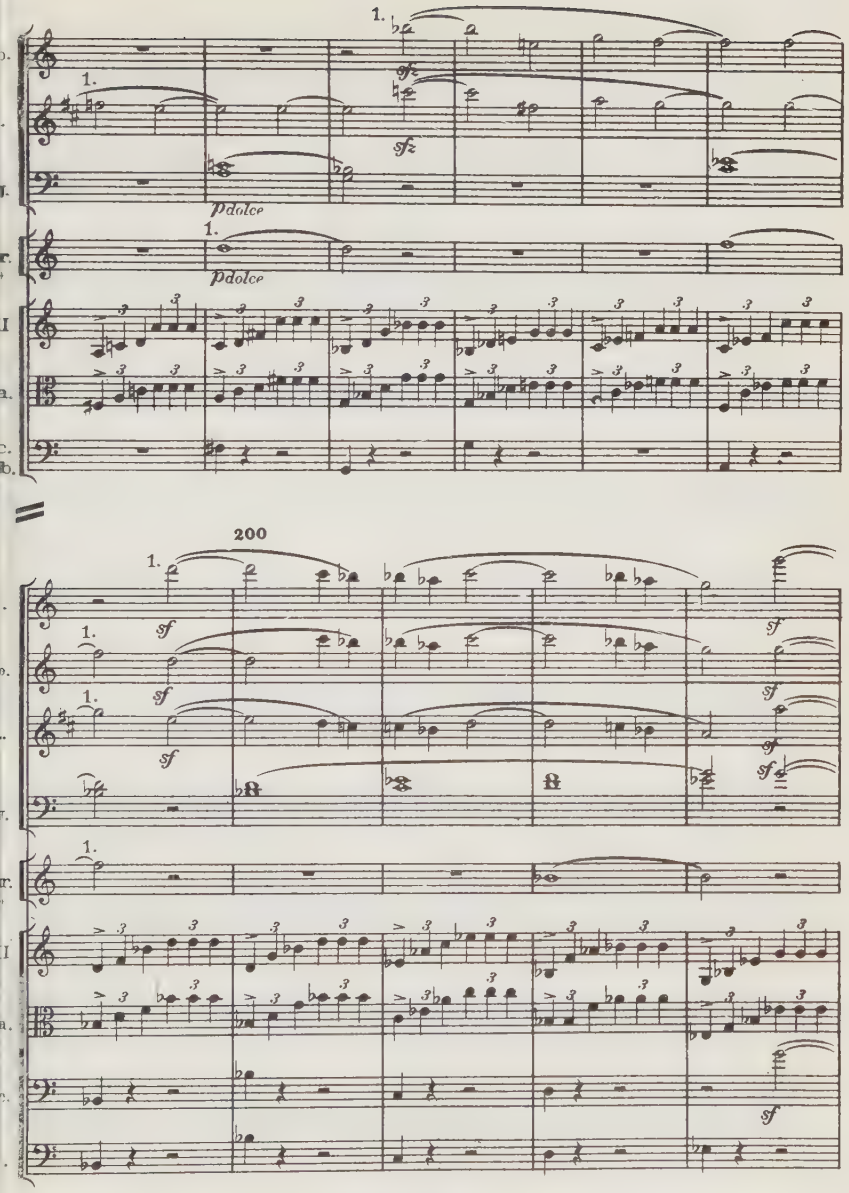
Vlc.
Cb.
a 2
1.
sempre con energia
sempre con energia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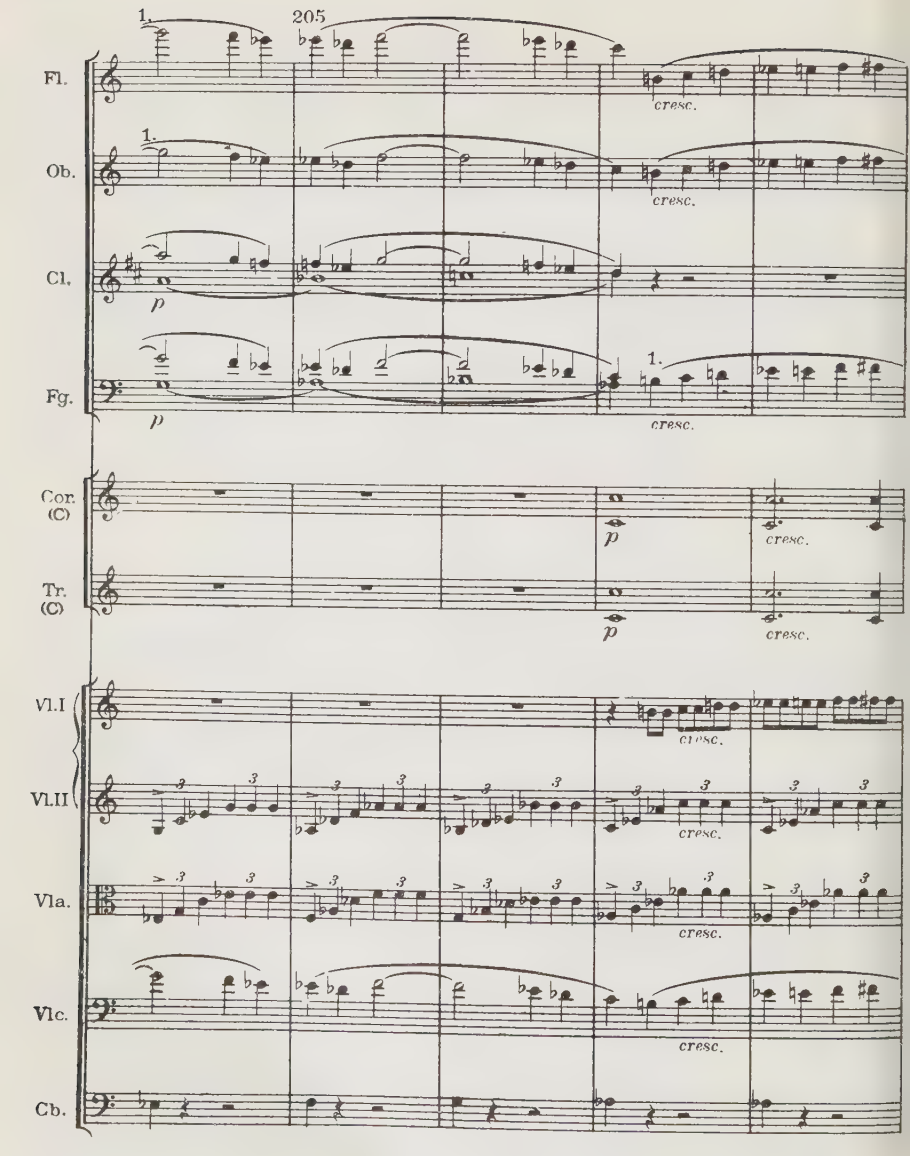
pdolce
200
sf


1.
205
Fl.
cresc.
1.
Ob.
cresc.
Cl.
p
Fg.
p
1.
cresc.
Cor. (C)
p
cresc.
Tr. (C)
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cresc.
Vl.II
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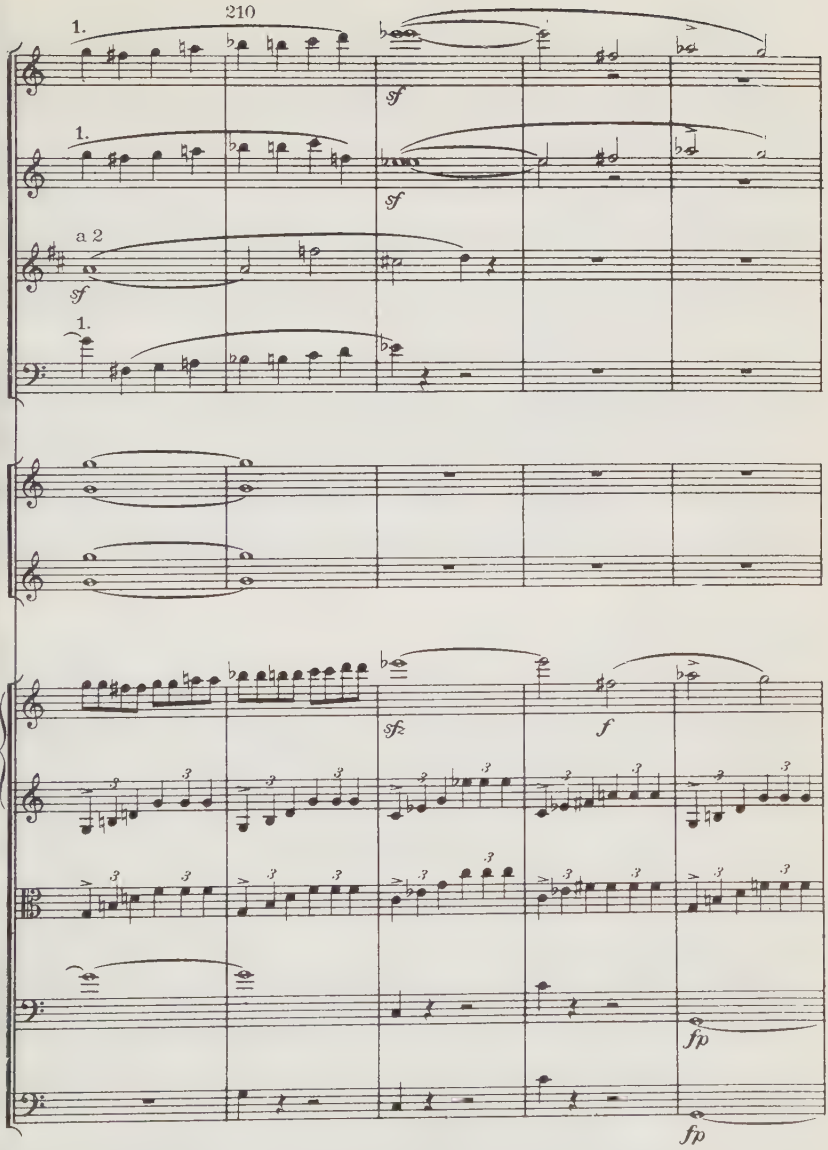
Cb.


210
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a 2
sfz
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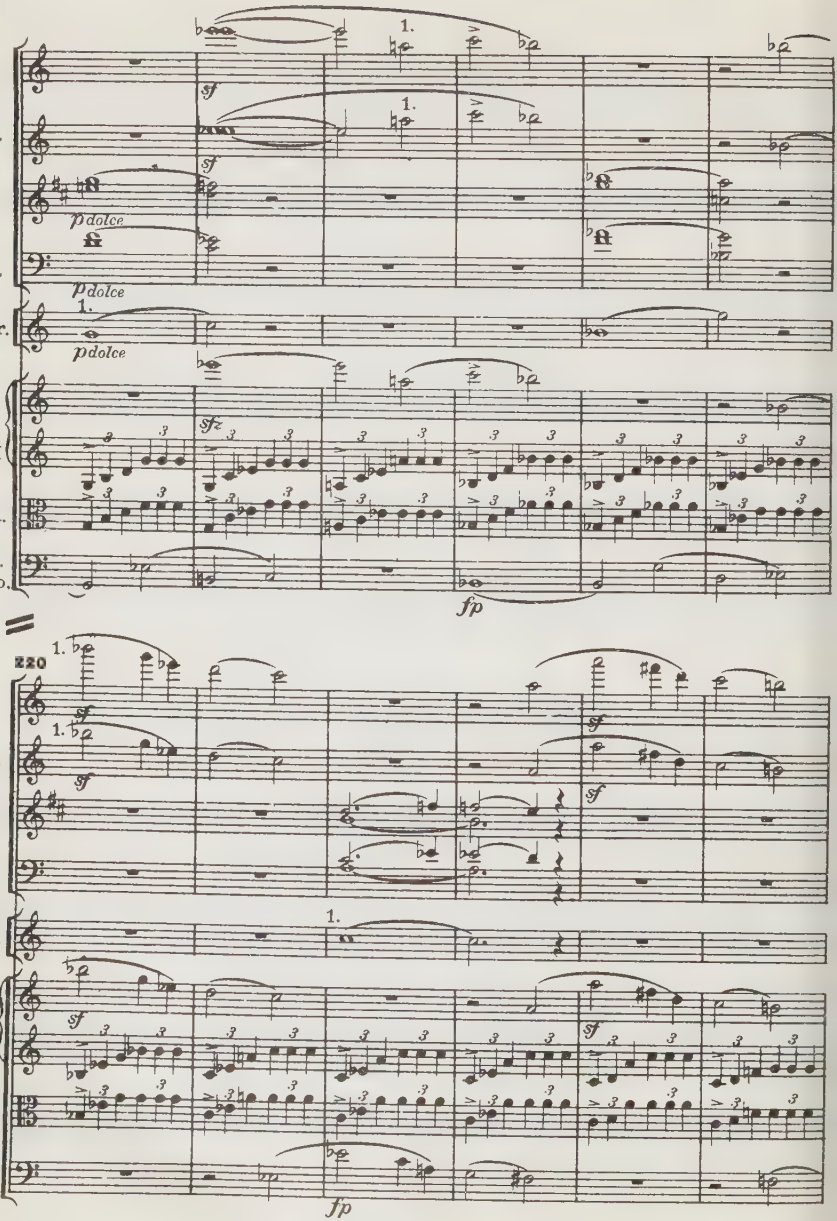
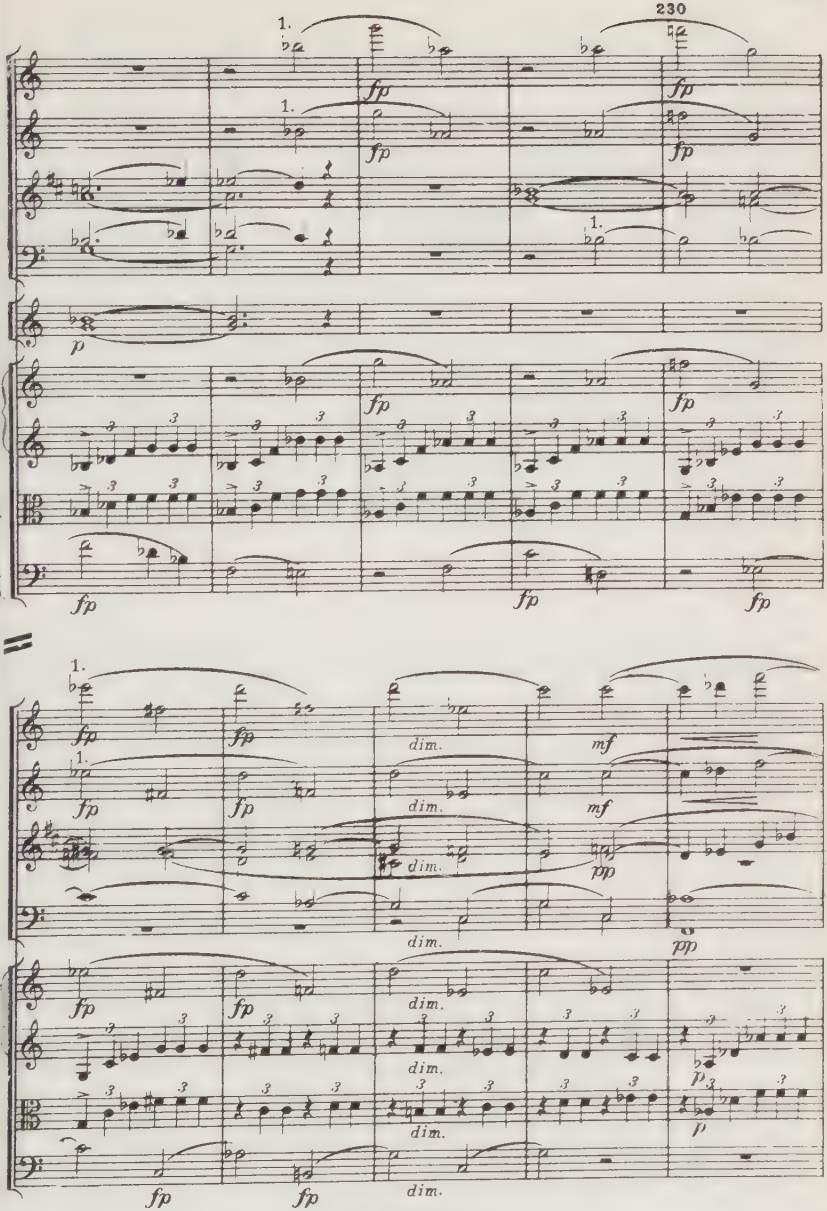

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc. e Cb.
1.
sf
p dolce
sfz
fp
220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mf
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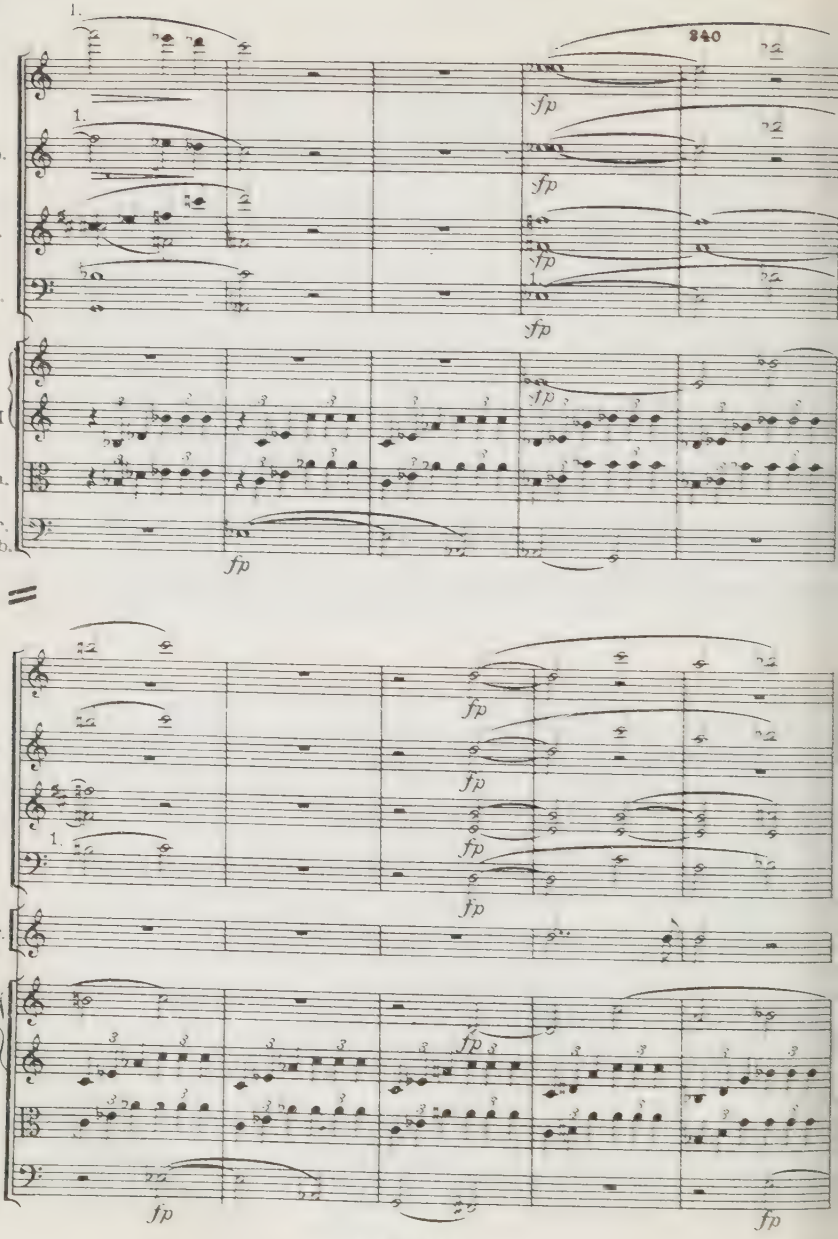
340
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Vlc.
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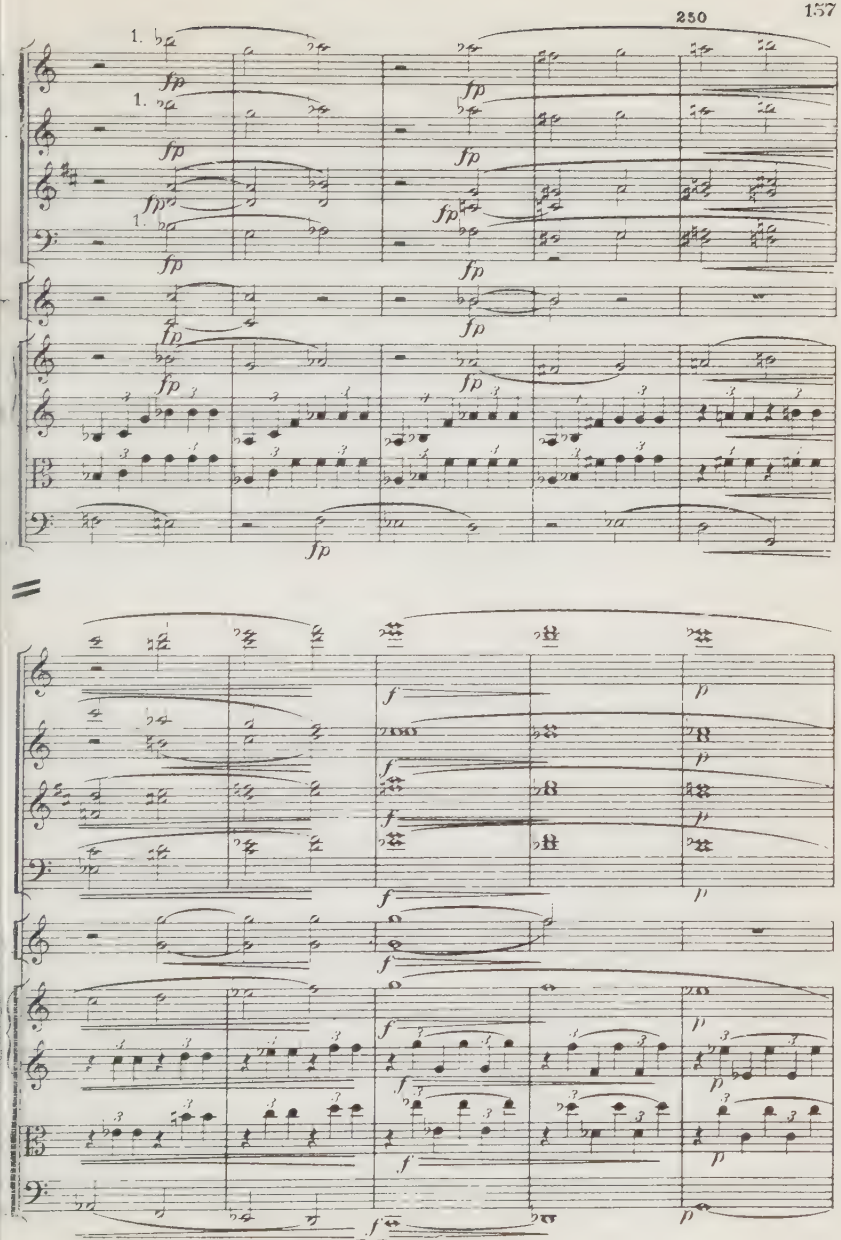
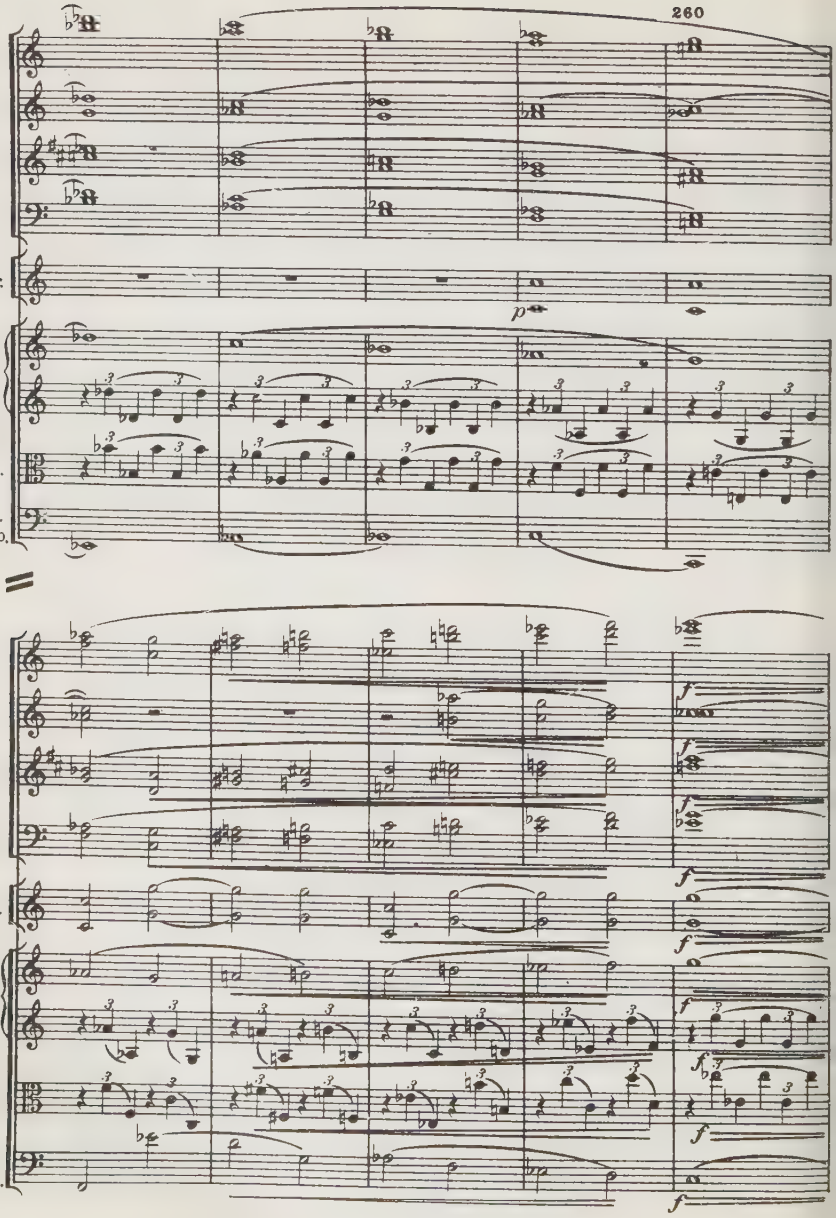
Cor.
fp
sfp




260
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Ob.
Cl.
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Cor. (C)
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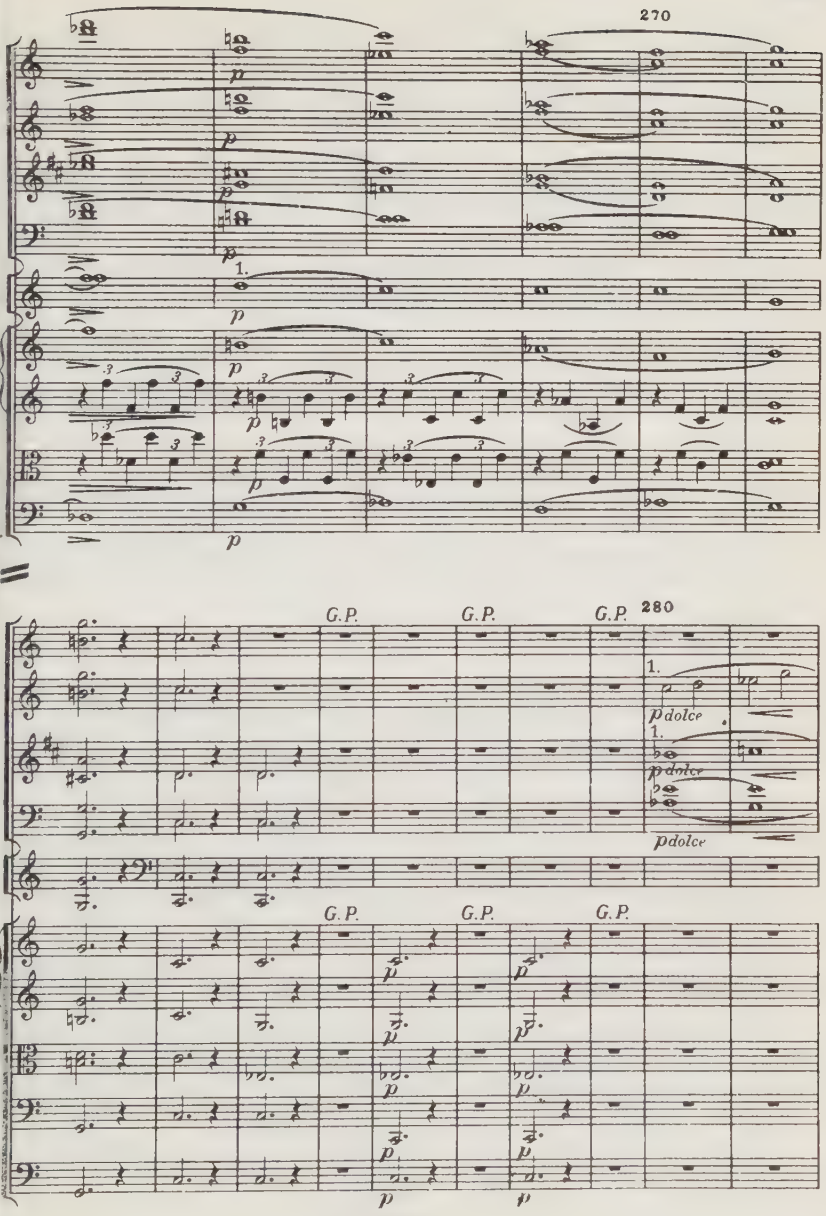
Vl.I
Vl.II
Vla.
Vlc. e Cb.
f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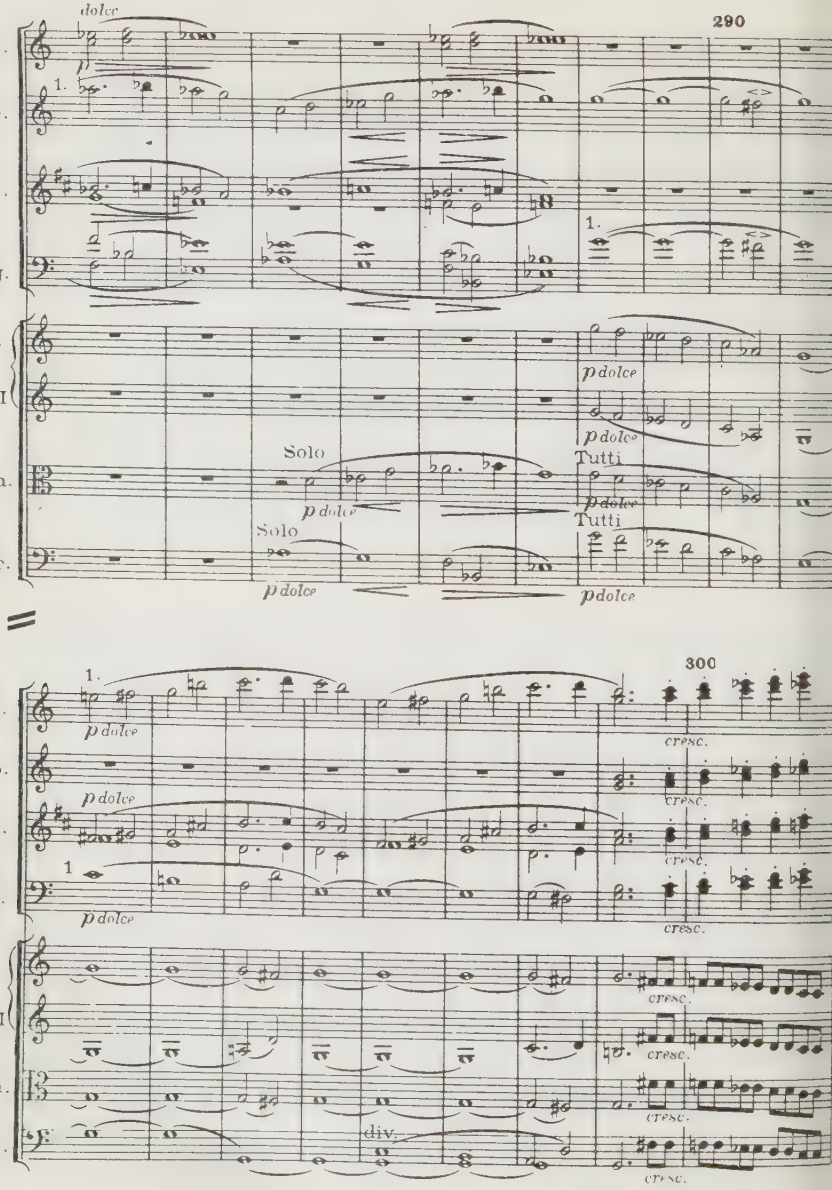
G.P.
280
p dolce


dolce
290
Fl.
Ob.
Cl.
Fg.
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Vl.II
Vla.
Vlc.
p dolce
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Tutti
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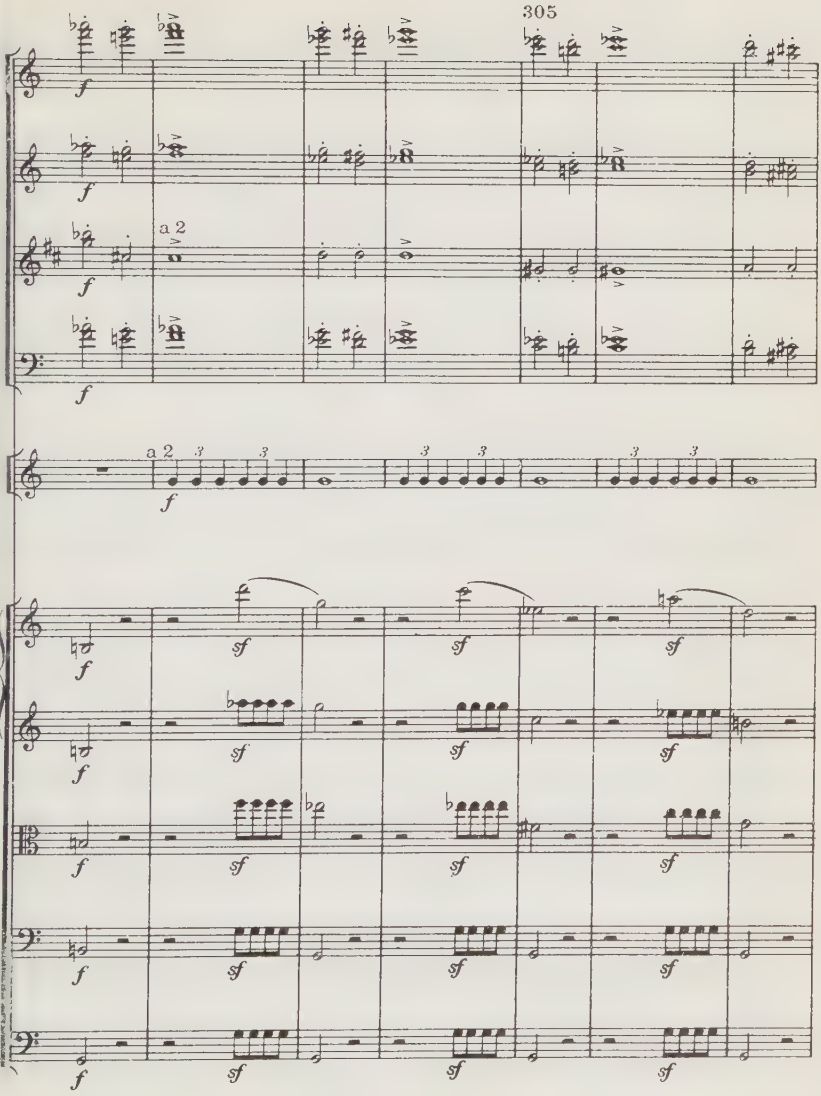
cresc.
div.


305
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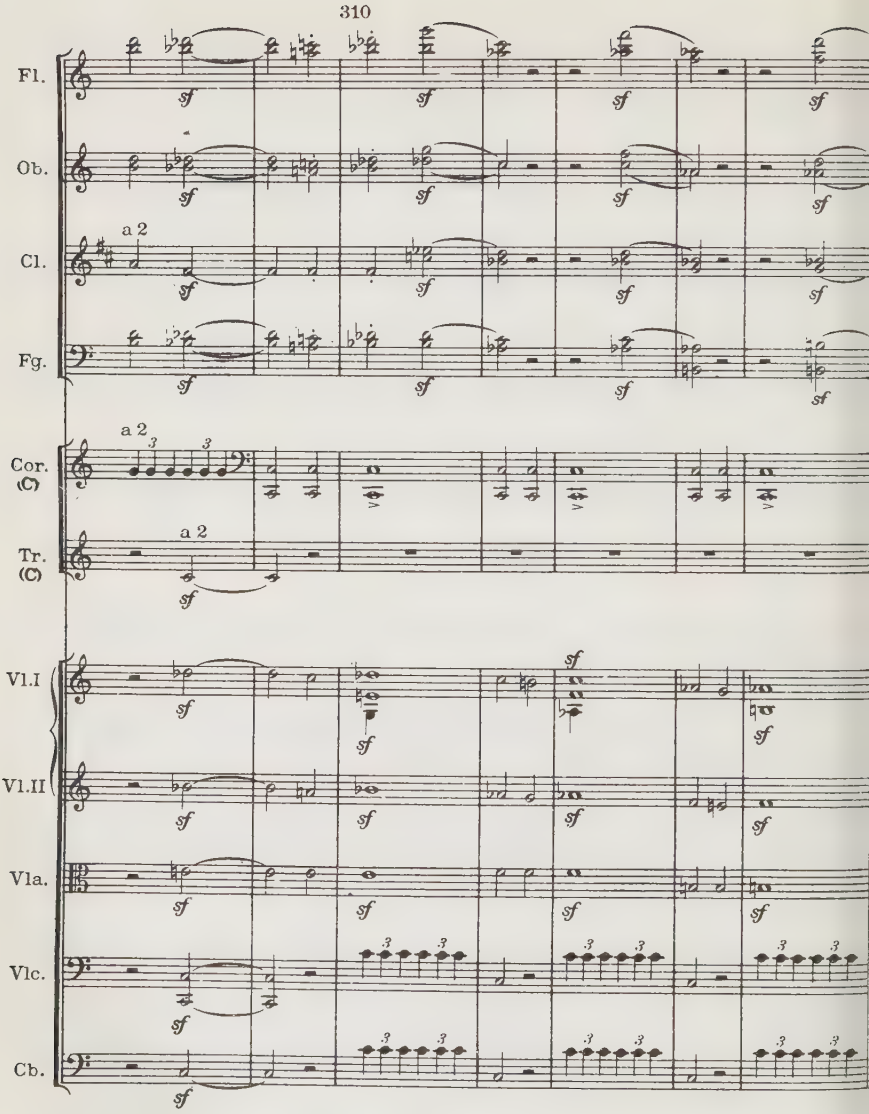
a 2


310
Fl.
Ob.
Cl.
a 2
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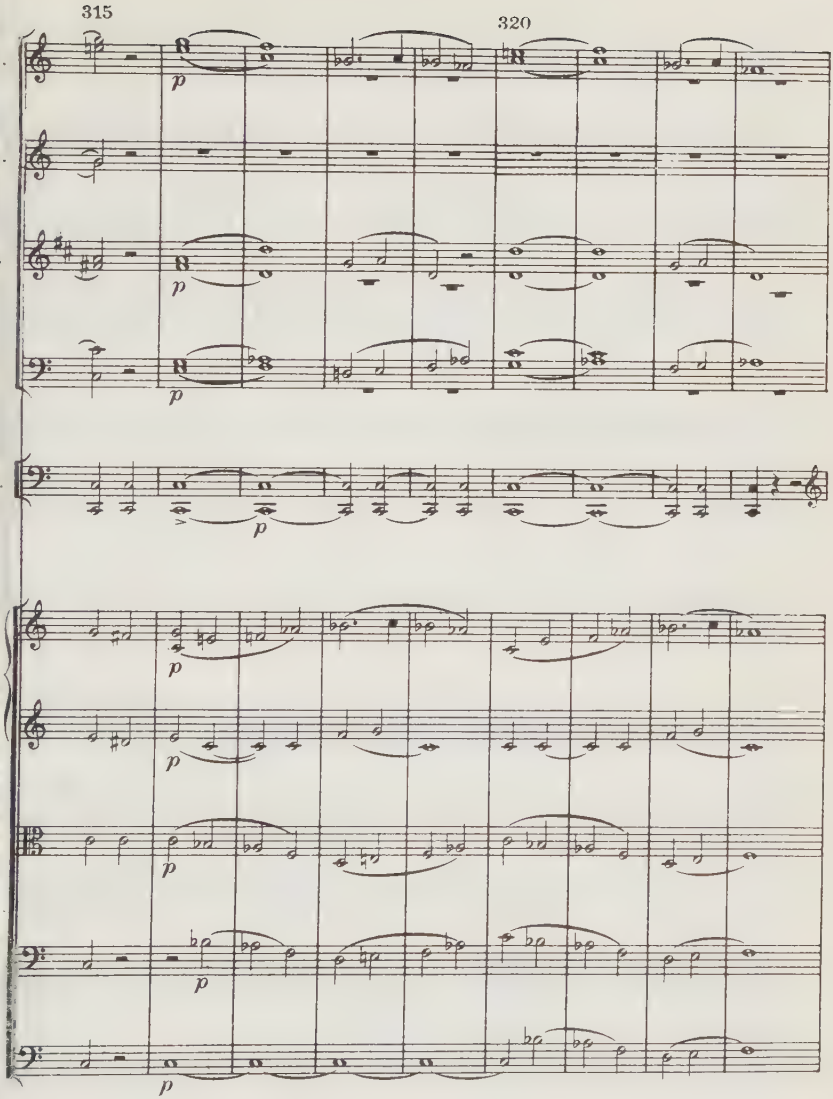
a 2
Tr. (C)
a 2
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf


315
320
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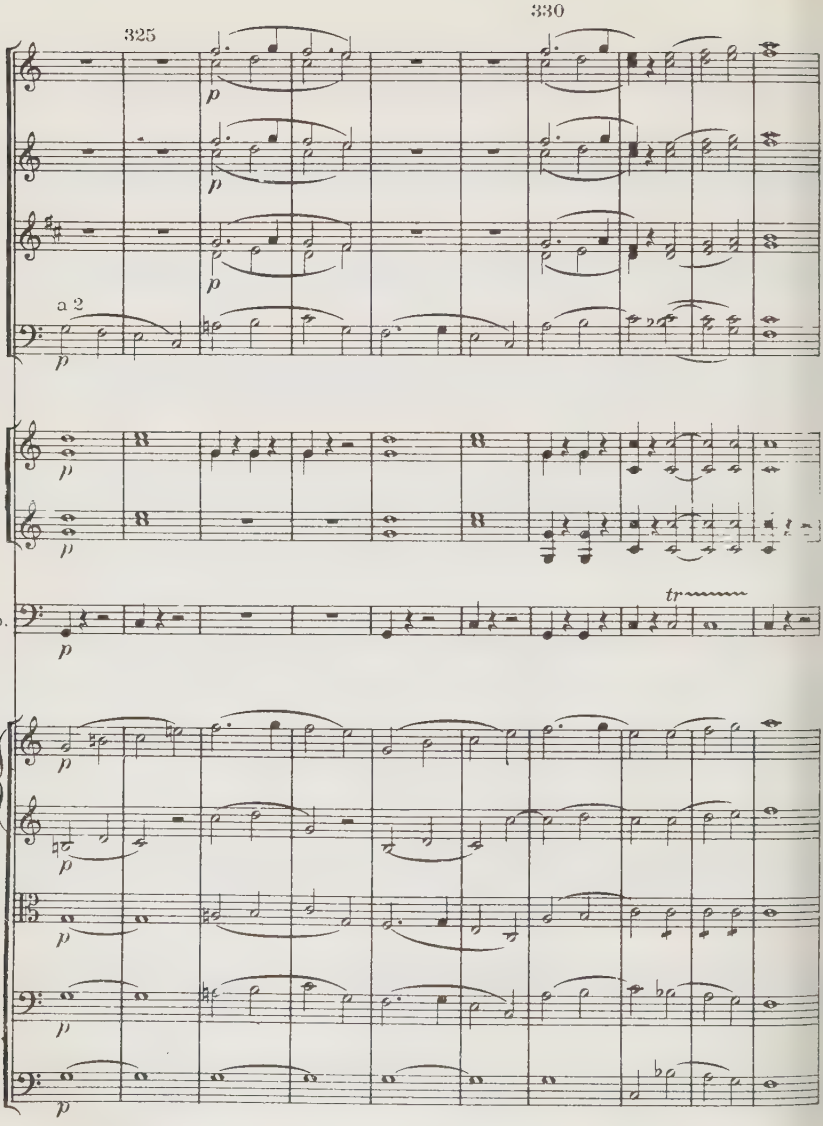
p
p
p


325
330
Fl.
Ob.
Cl.
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Tr. (C)
Timp.
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Vl.II
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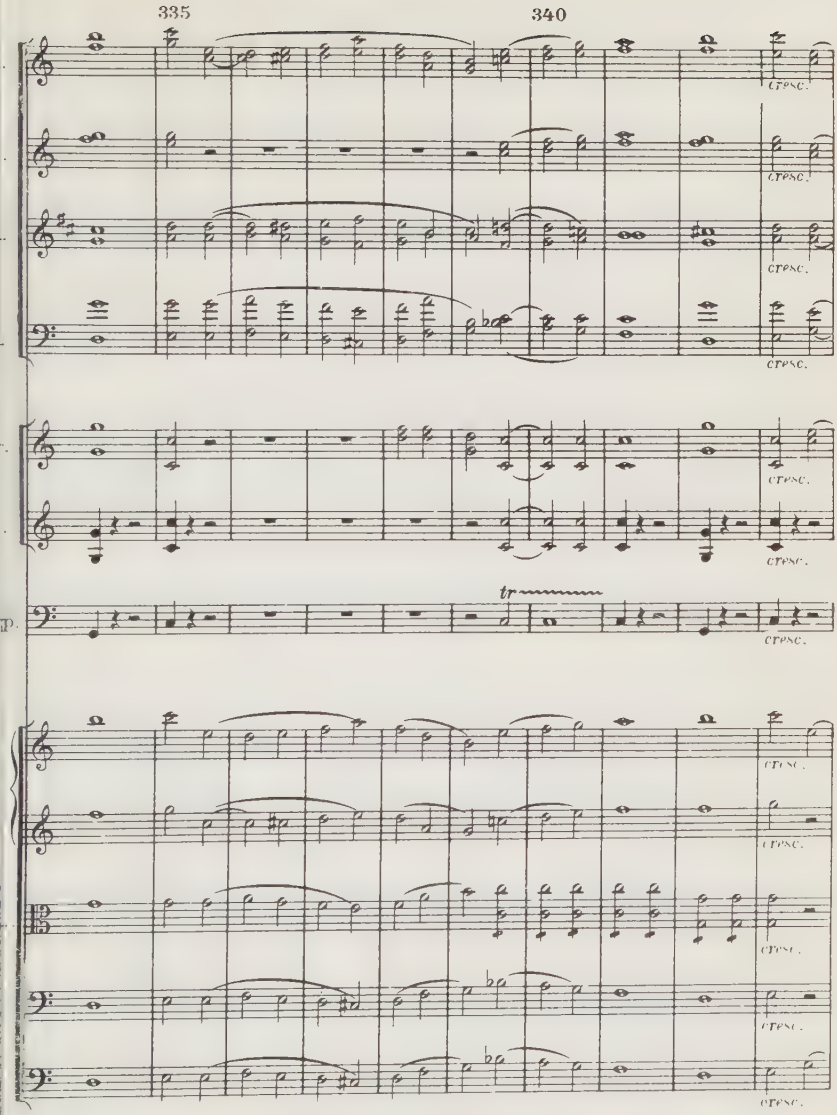
Vlc.
Cb.
p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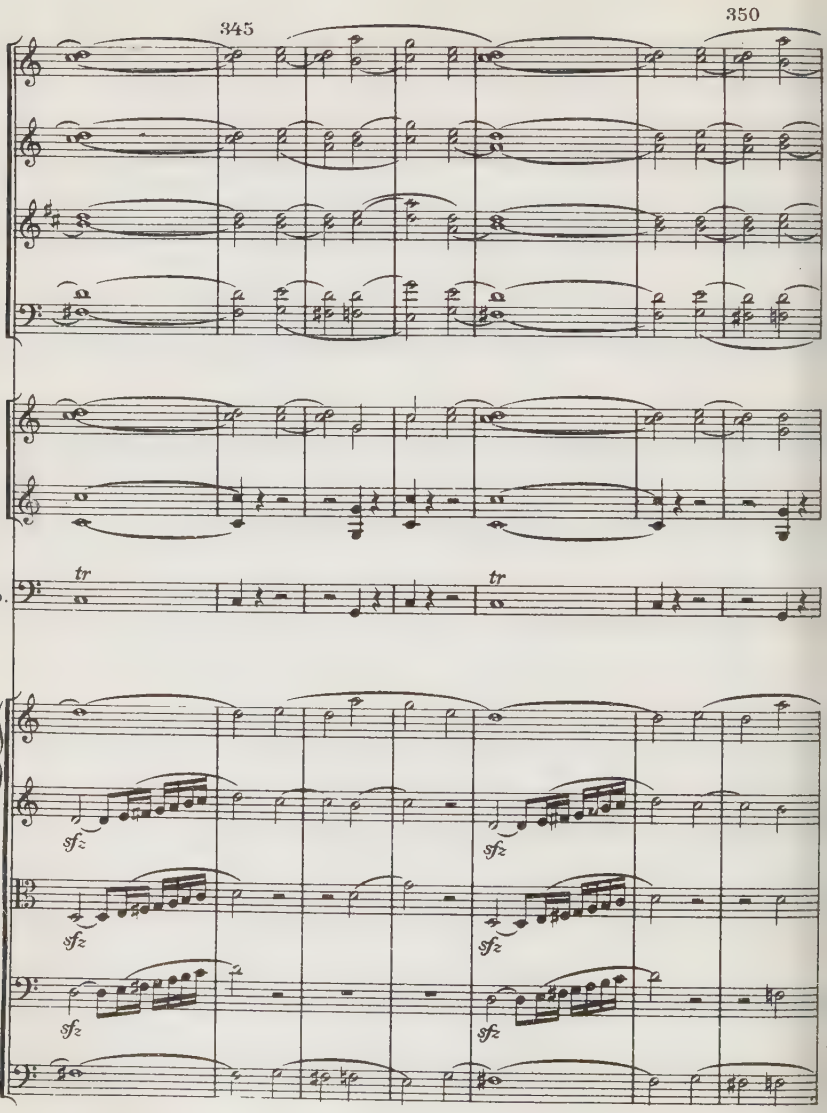
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350
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
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Vla.
Vlc.
Cb.
sfz
sfz
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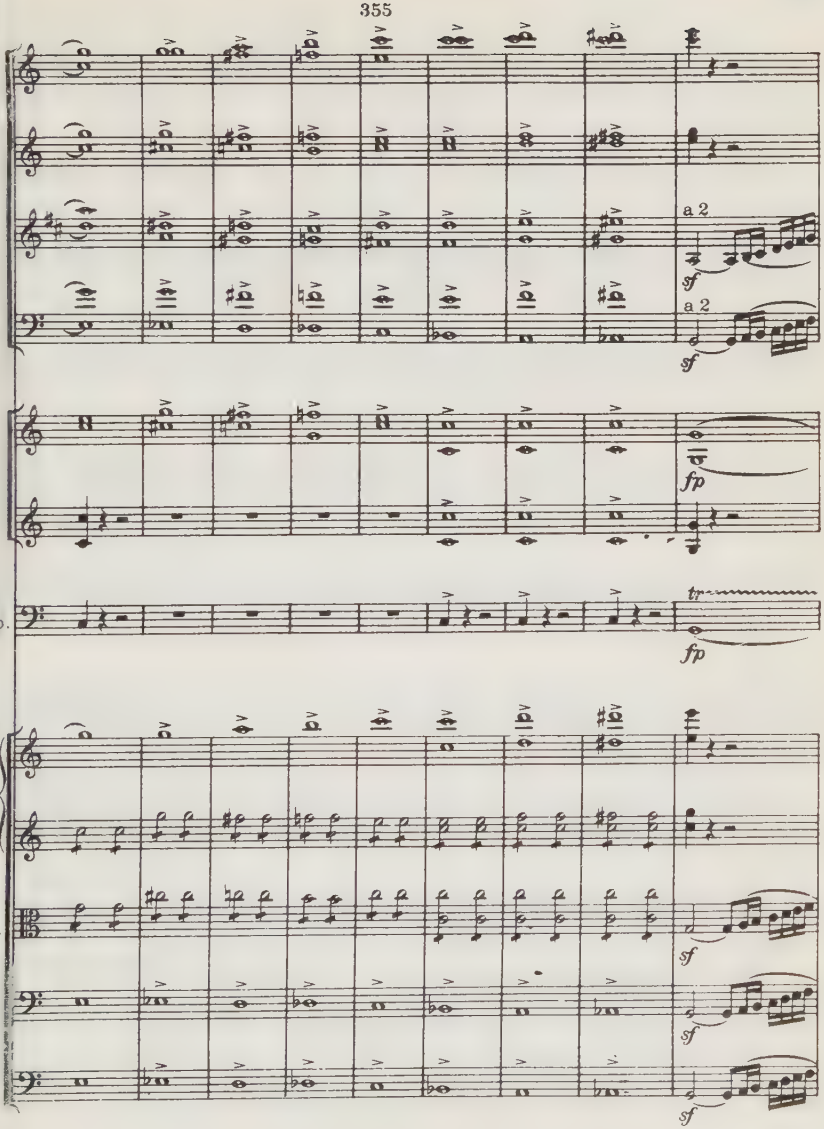
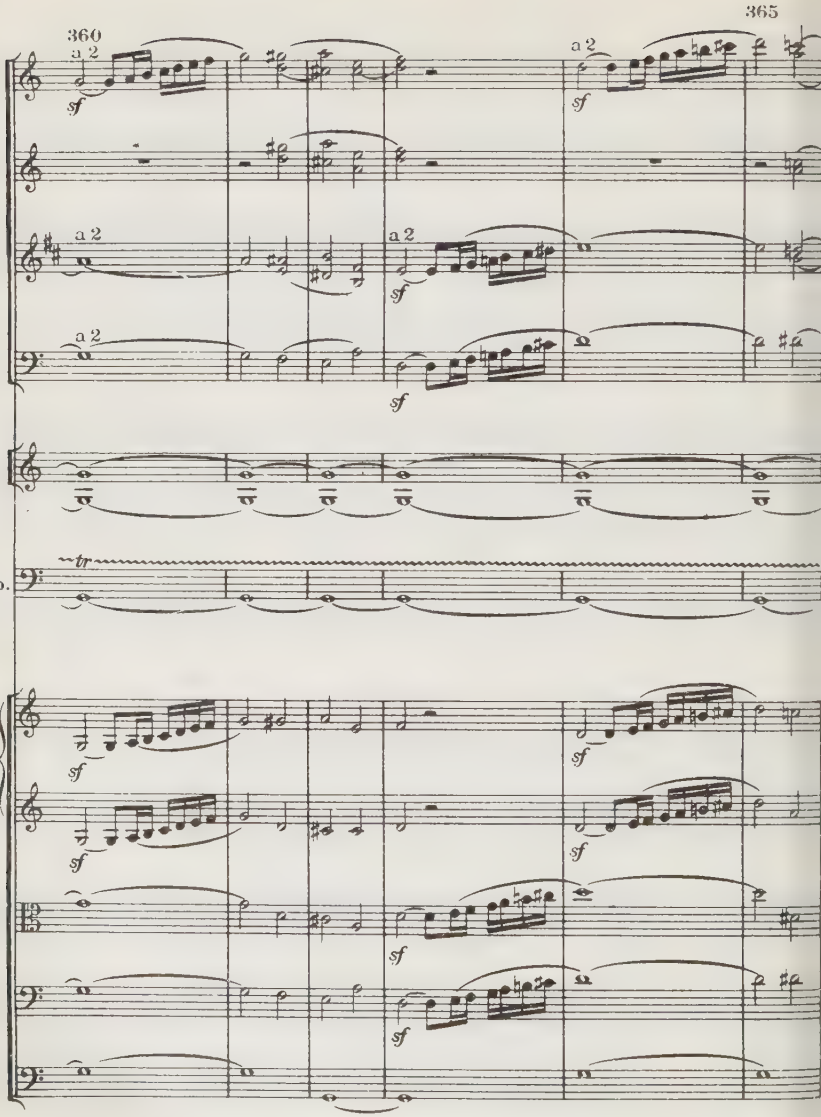
sfz
sfz

355




360
365
Fl.
Ob.
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Fg.
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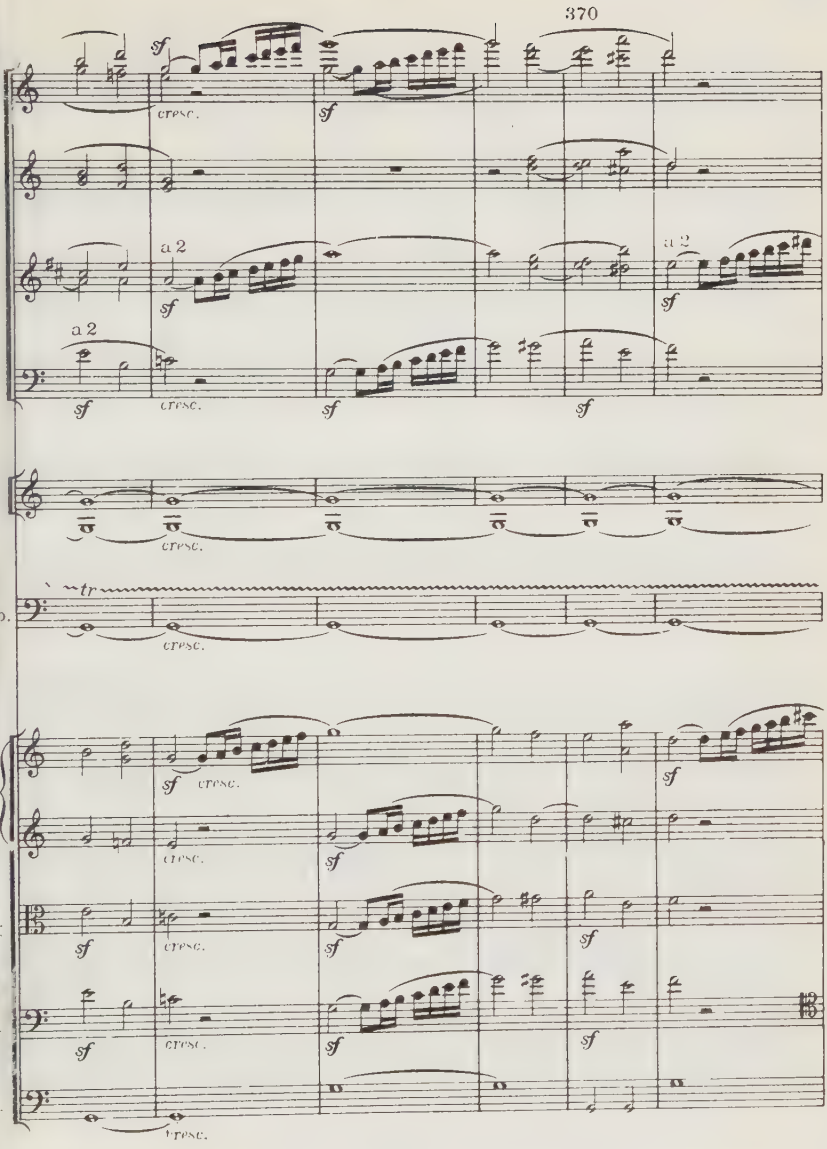
(C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
sf
tr


370
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cresc.
a 2
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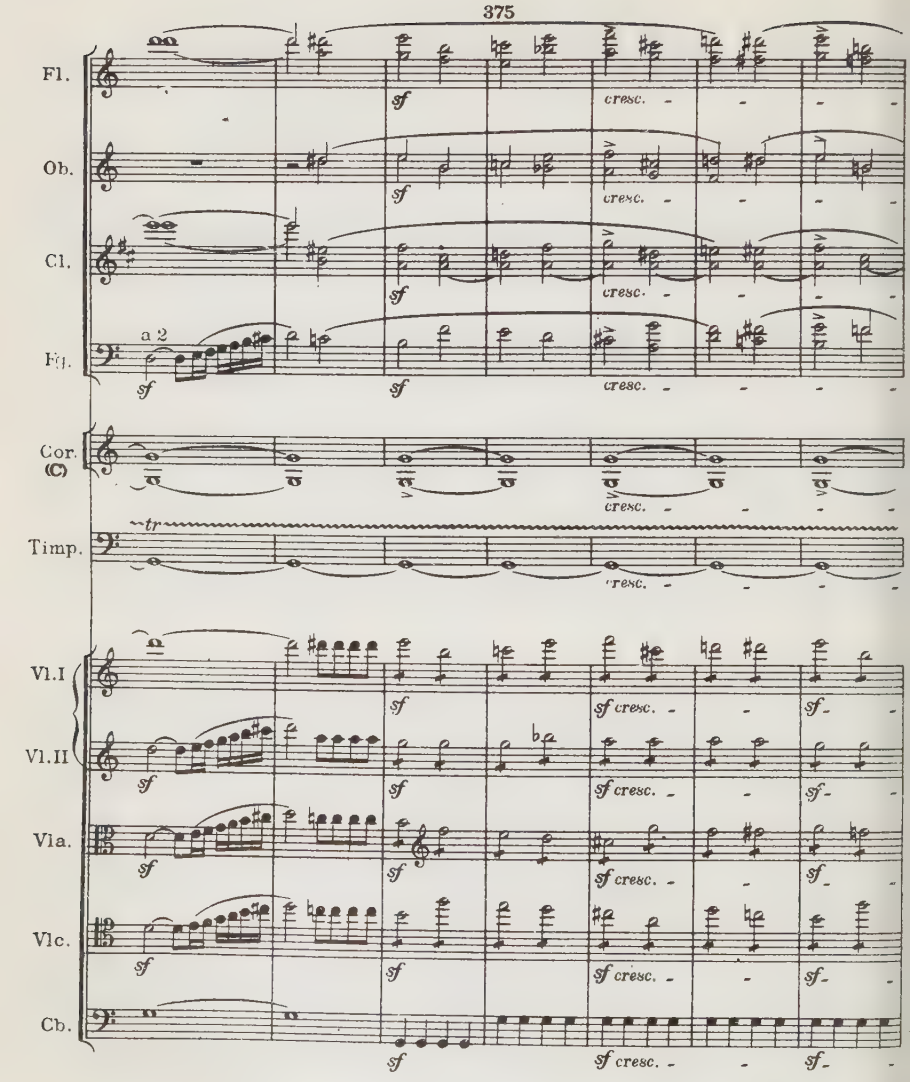
375
Fl.
Ob.
Cl.
Fg.
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Timp.
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Vla.
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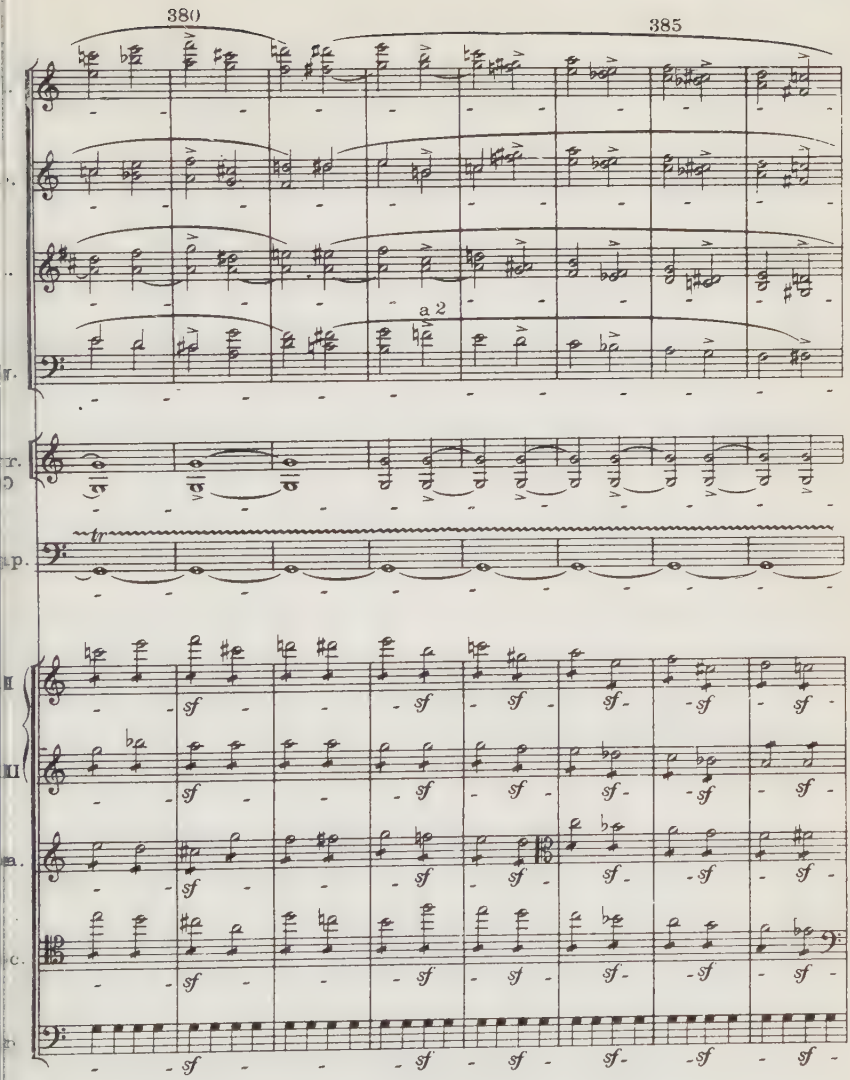
cresc.
sf cresc.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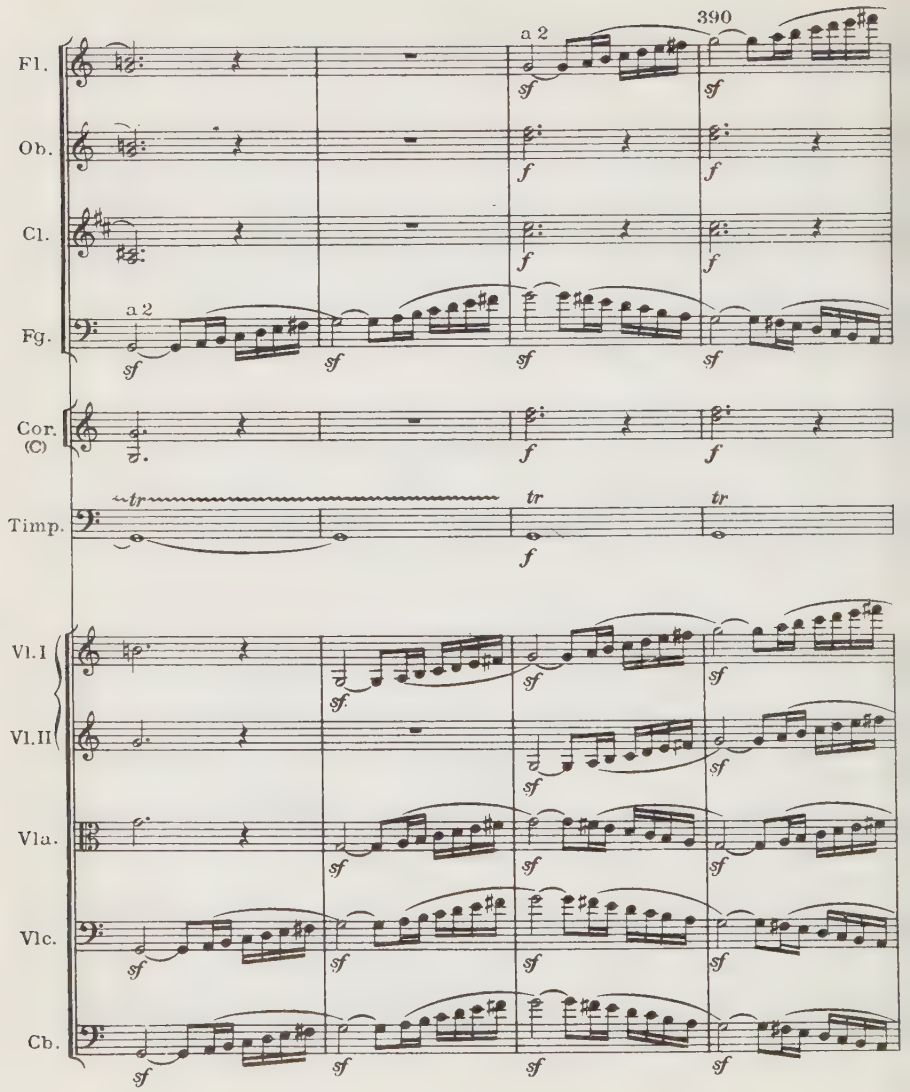
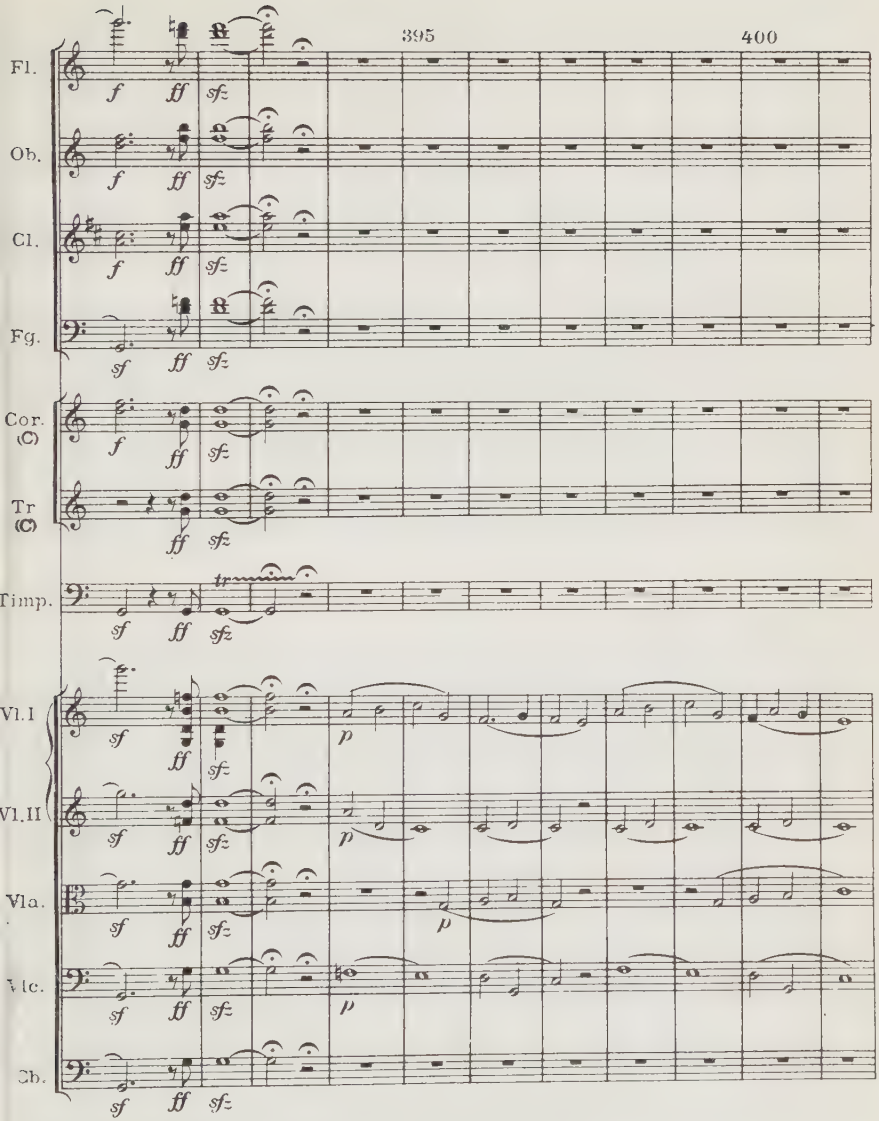
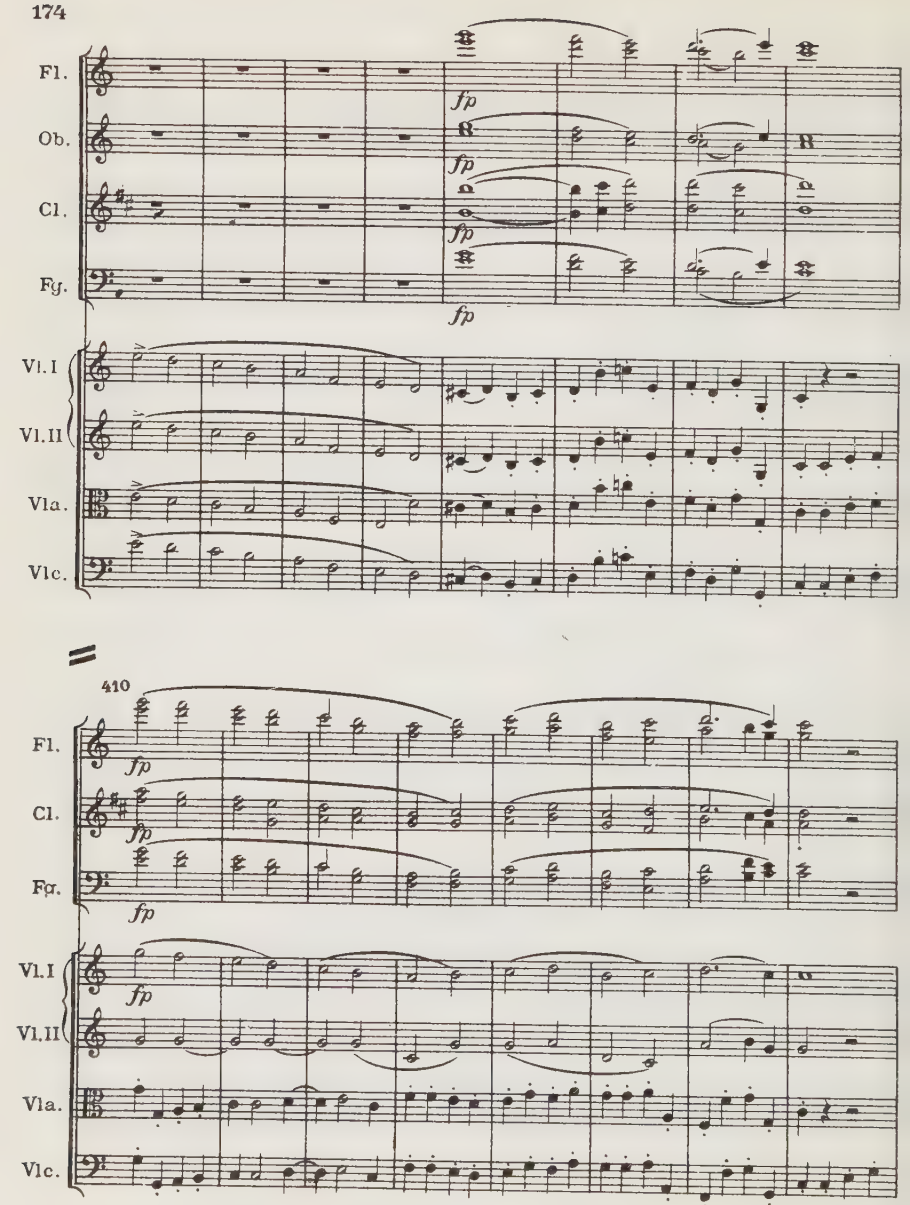
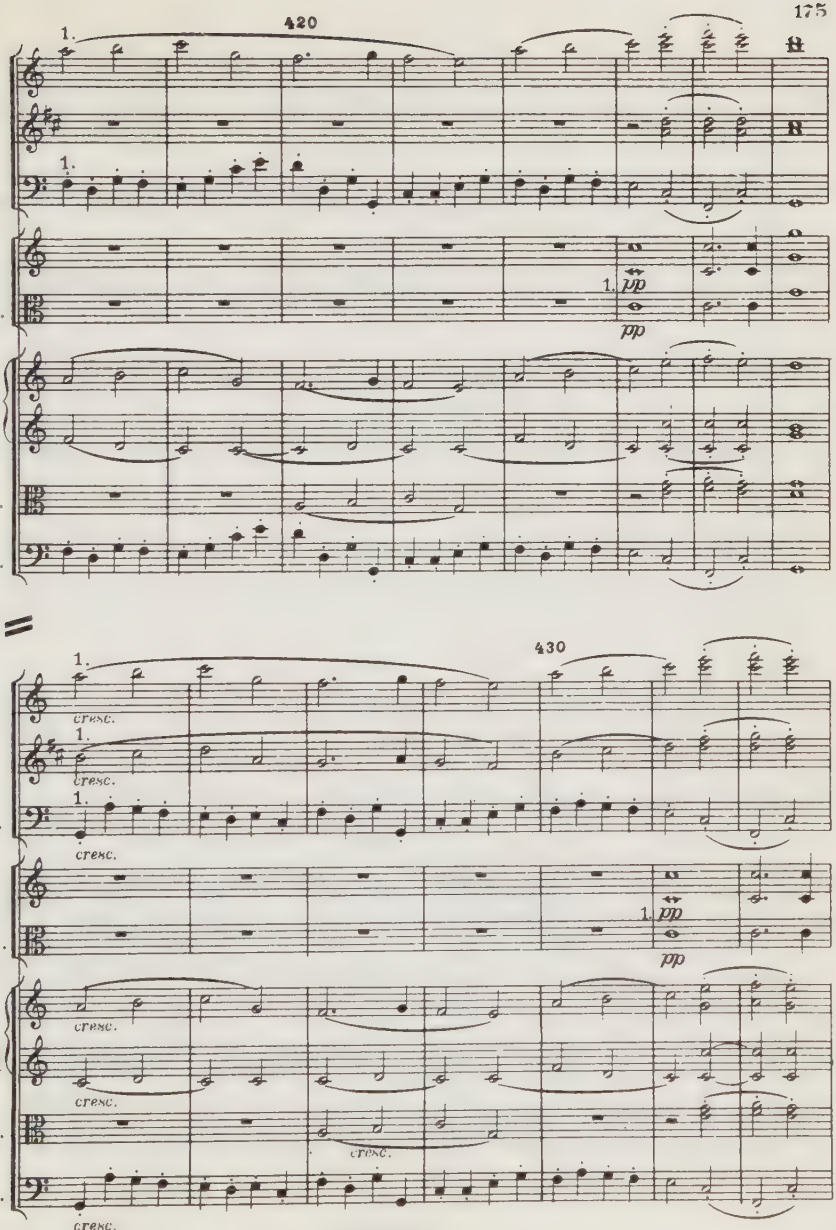
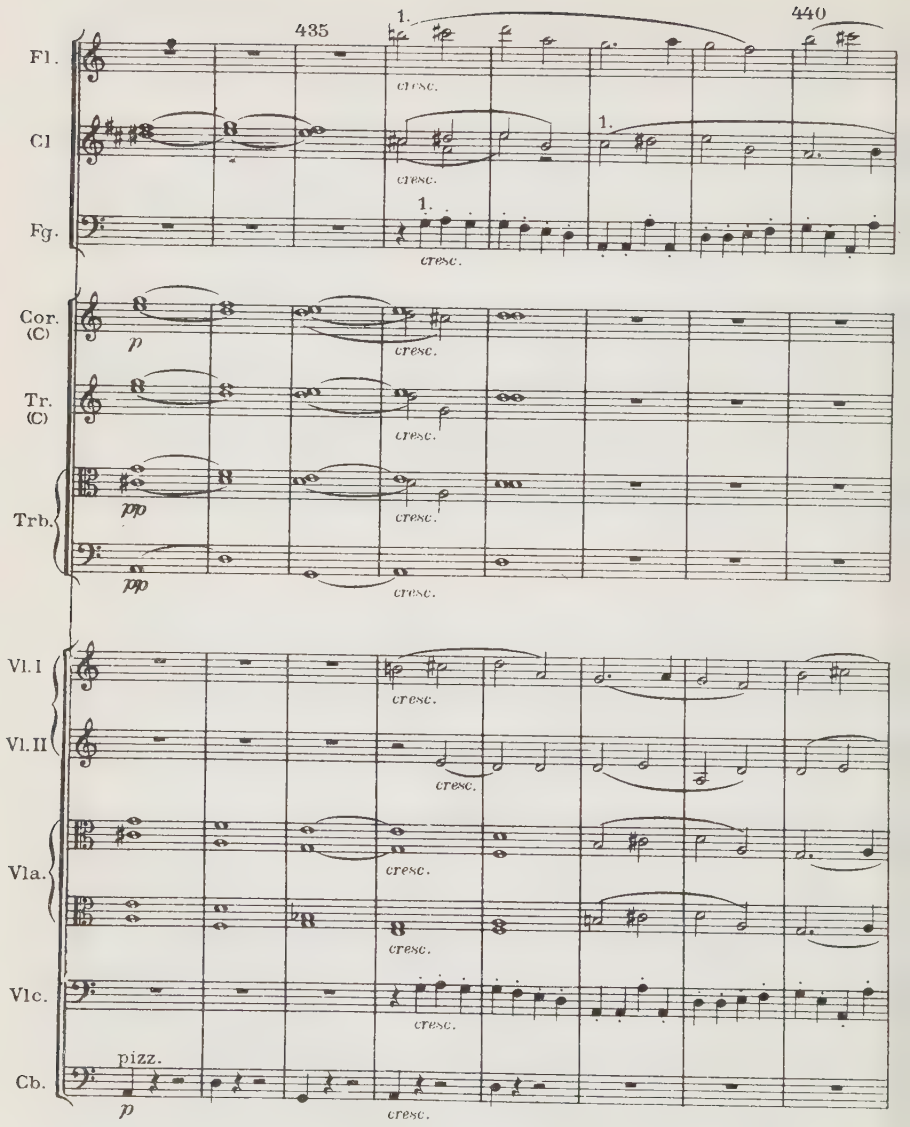
385
a 2
tr
sf

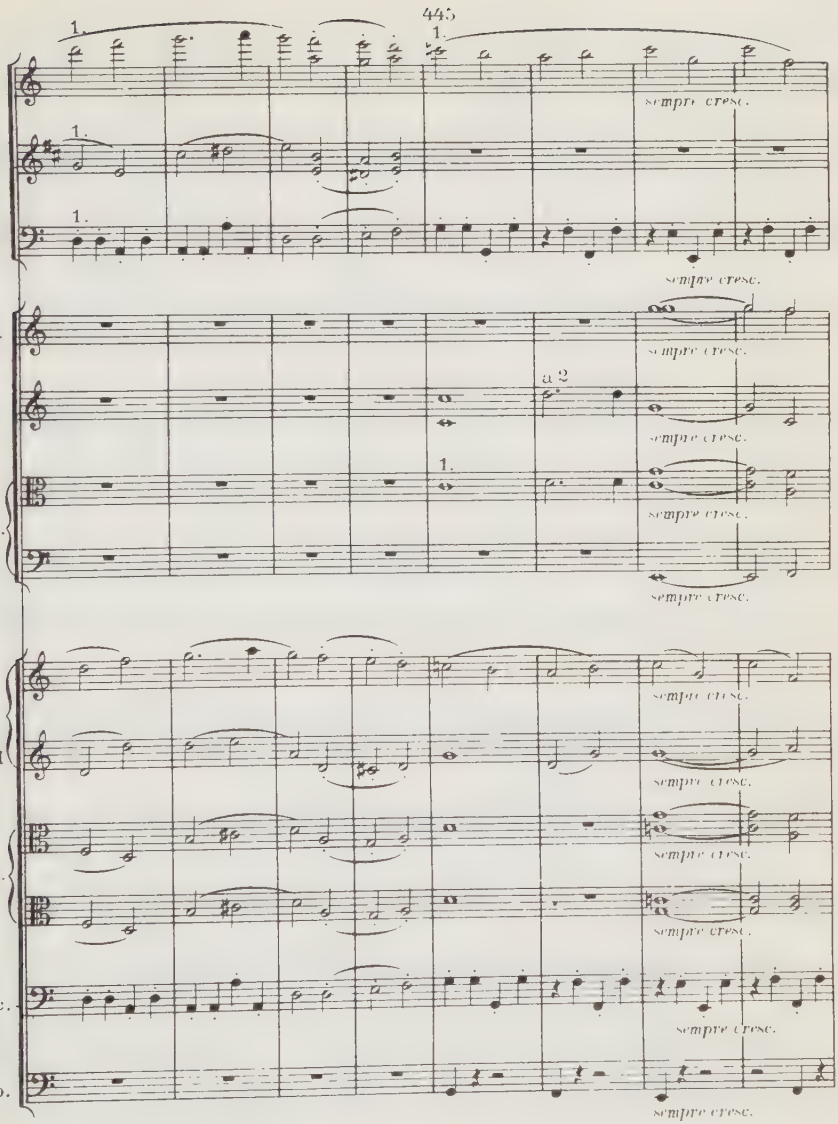

390
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
sf
f
tr

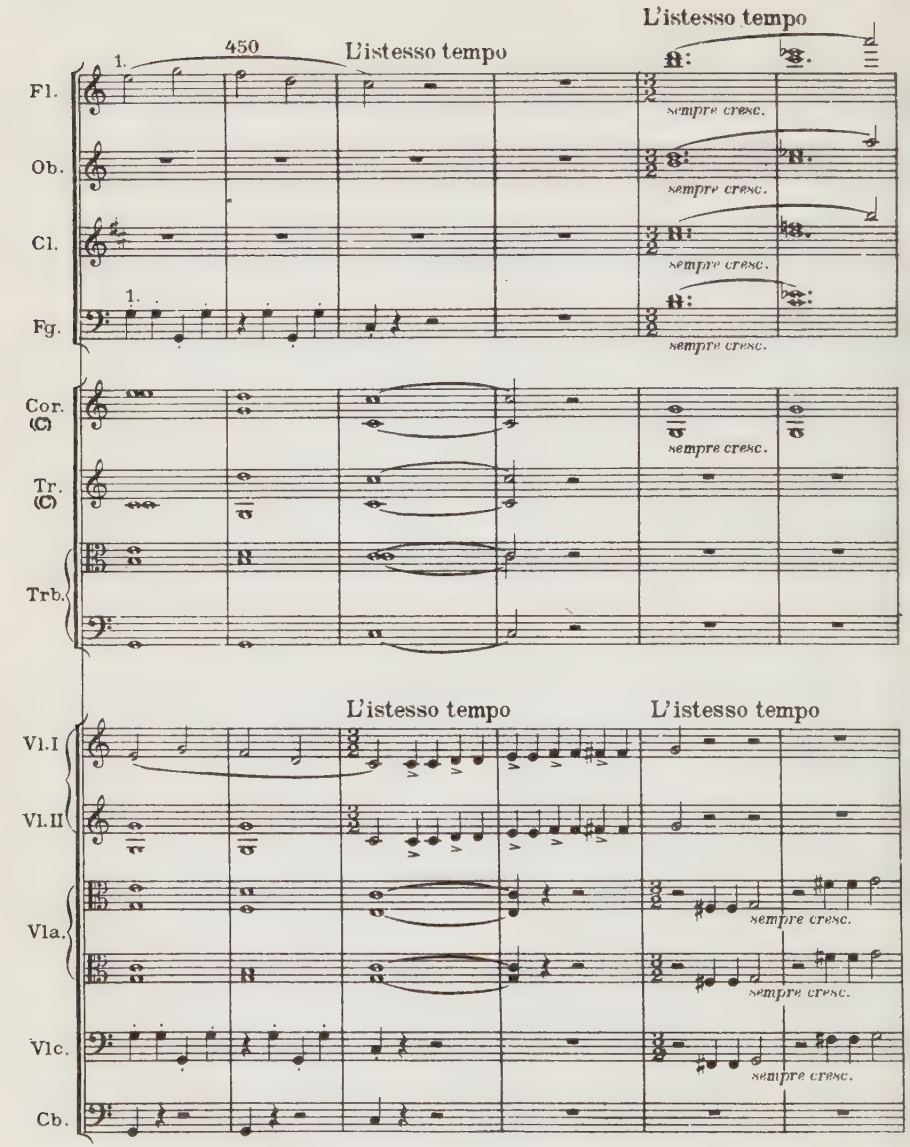

395
400
Fl.
Ob.
Cl.
Fg.
Cor.
(C)
Tr
(C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
ff
sf
sfz
p
tr

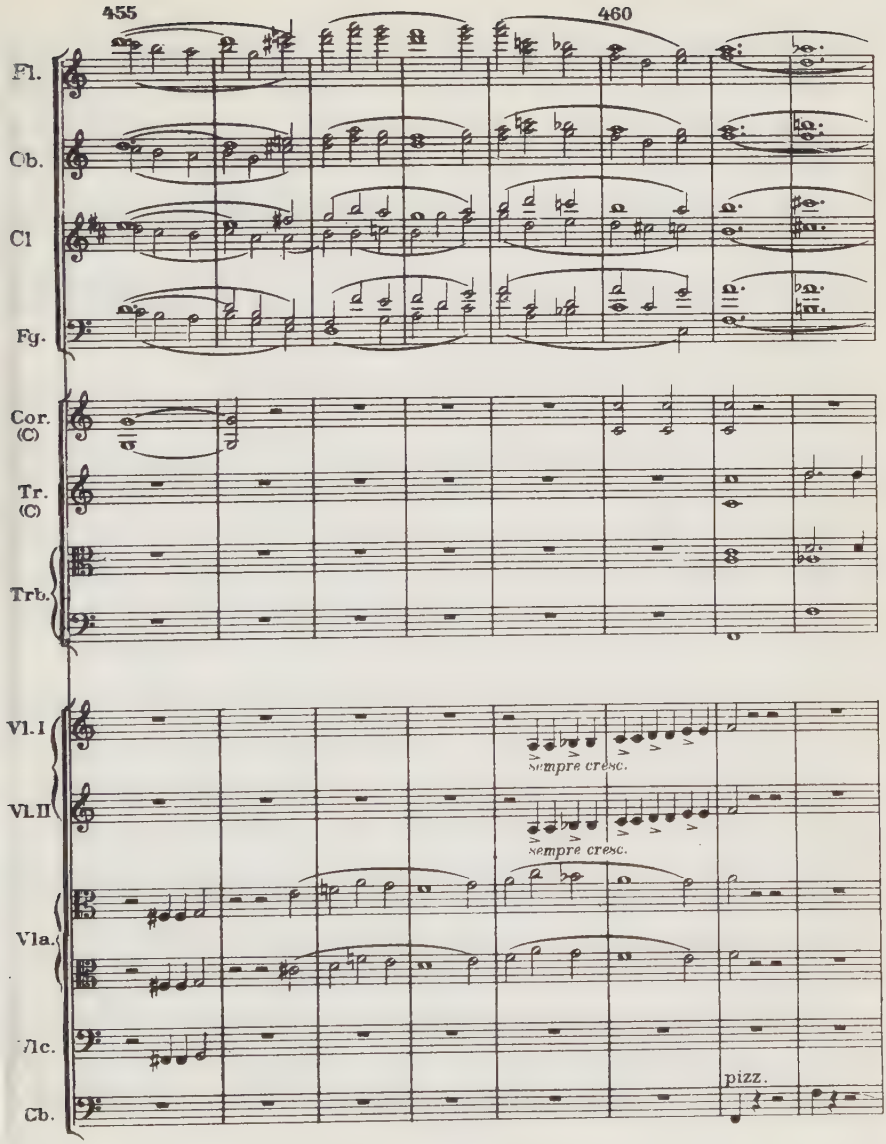

Fl.
Ob.
Cl.
Fg.
fp
Vl.I
Vl.II
Vla.
Vlc.
410
Fl.
Cl.
Fg.
fp
Vl.I
Vl.II
Vla.
Vlc.

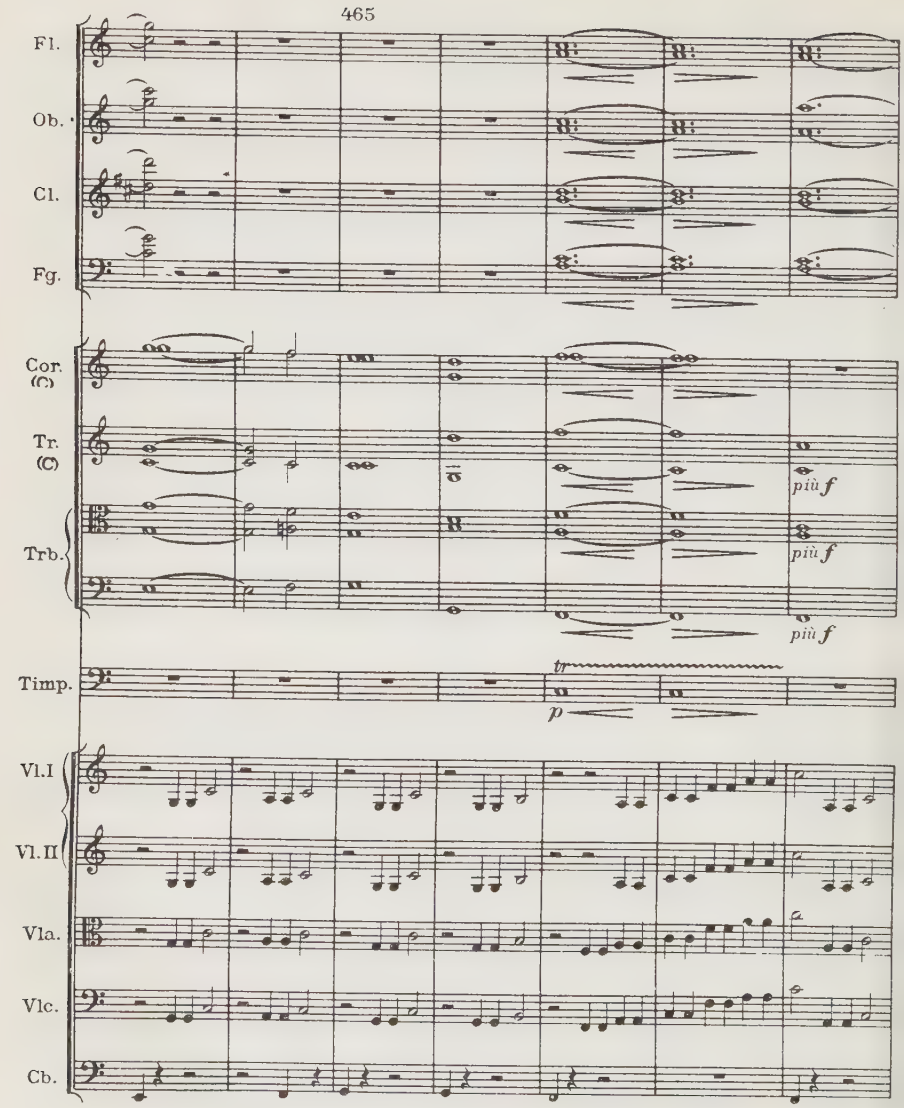

420
Fl.
Cl.
Fg.
Tr.
(C)
Trb.
Vl.I
Vl.II
Vla.
Vlc.
1.
pp
430
cresc.

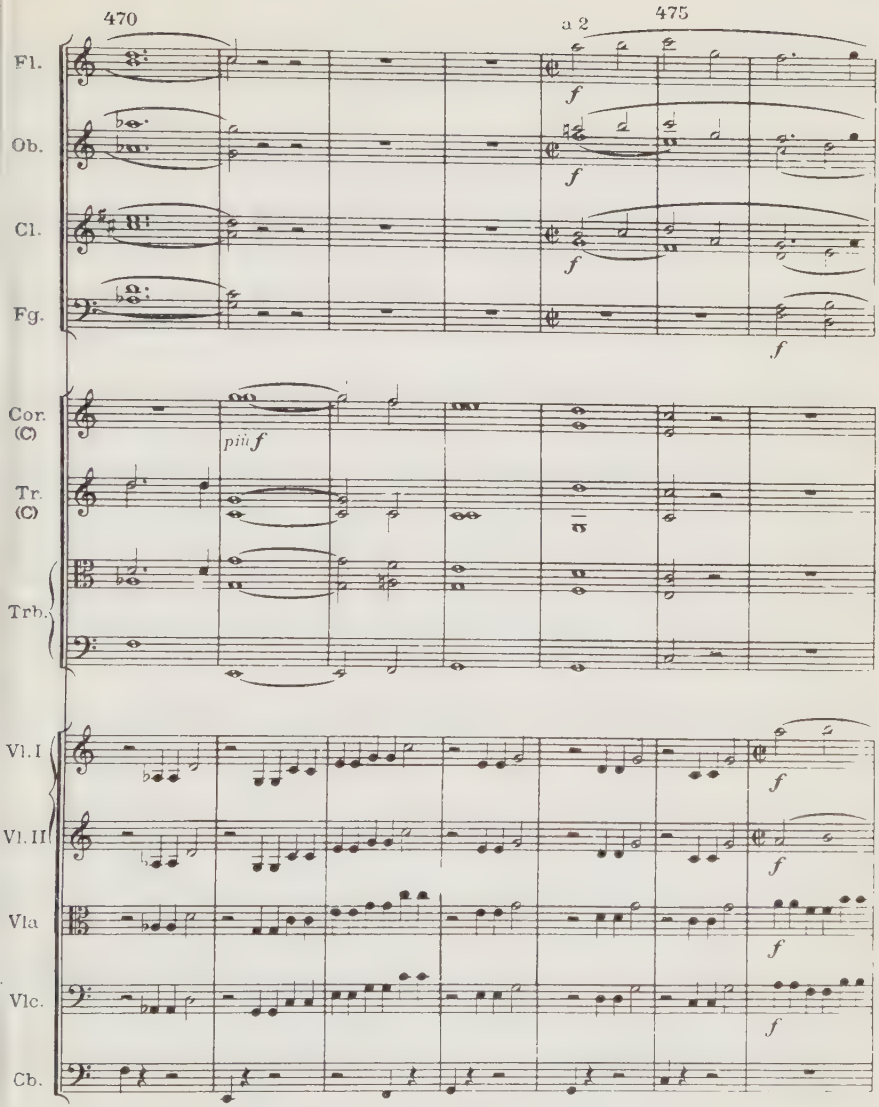

435
1.
440
Fl.
Cl
Fg.
cresc.
Cor. (C)
Tr. (C)
Trb.
p
pp
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.

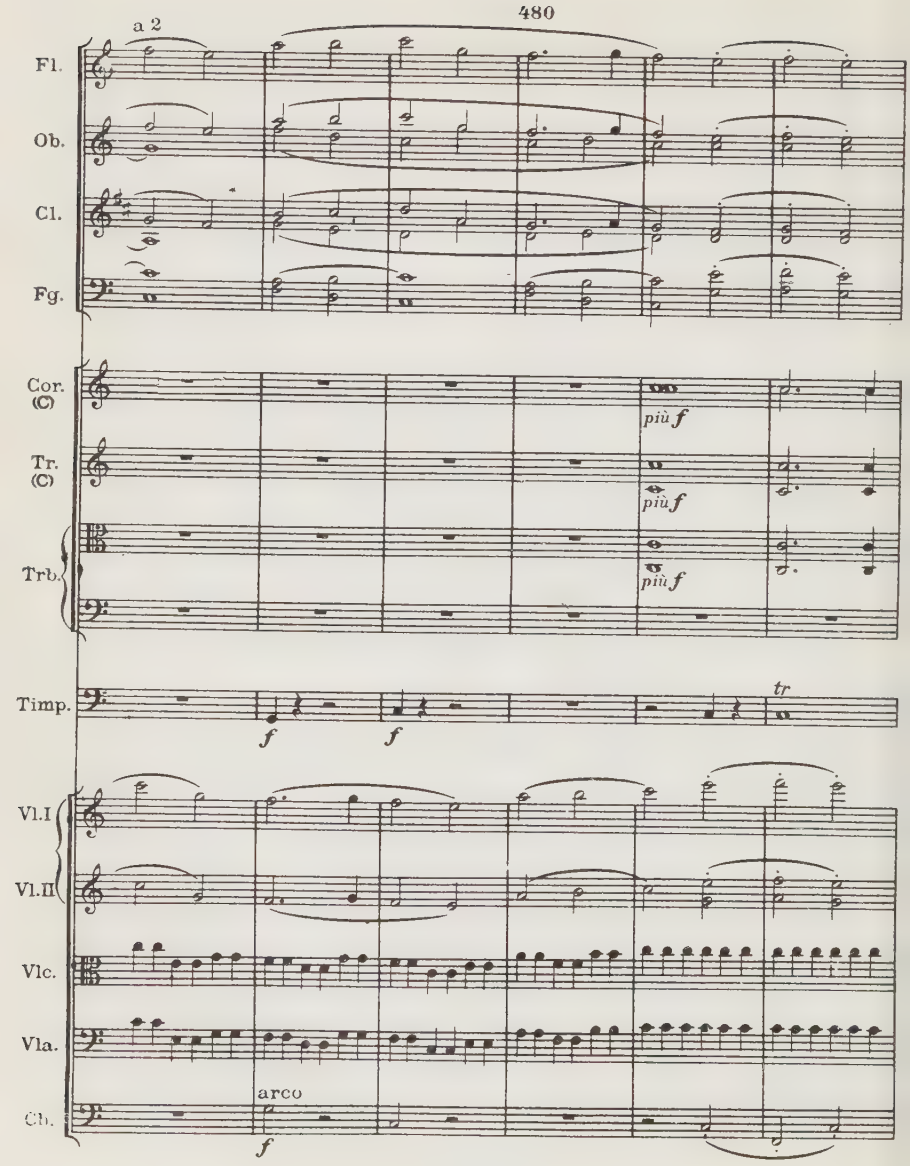

445
Fl.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
a 2
sempre cresc.

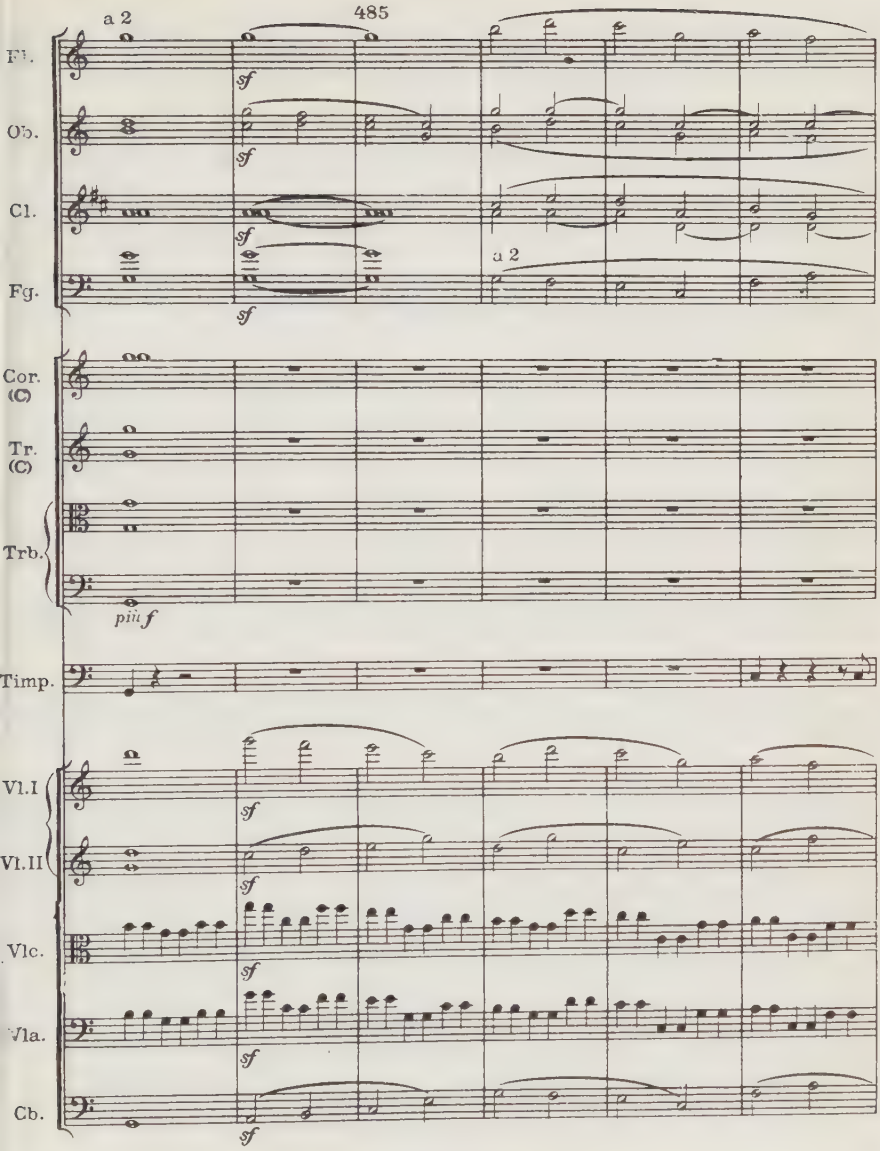

L'istesso tempo
450
L'istesso tempo
Fl.
Ob.
Cl.
Fg.
sempre cresc.
Cor. (C)
Tr. (C)
Trb.
L'istesso tempo
L'istesso tempo
Vl.I
Vl.II
Vla.
Vlc.
Cb.

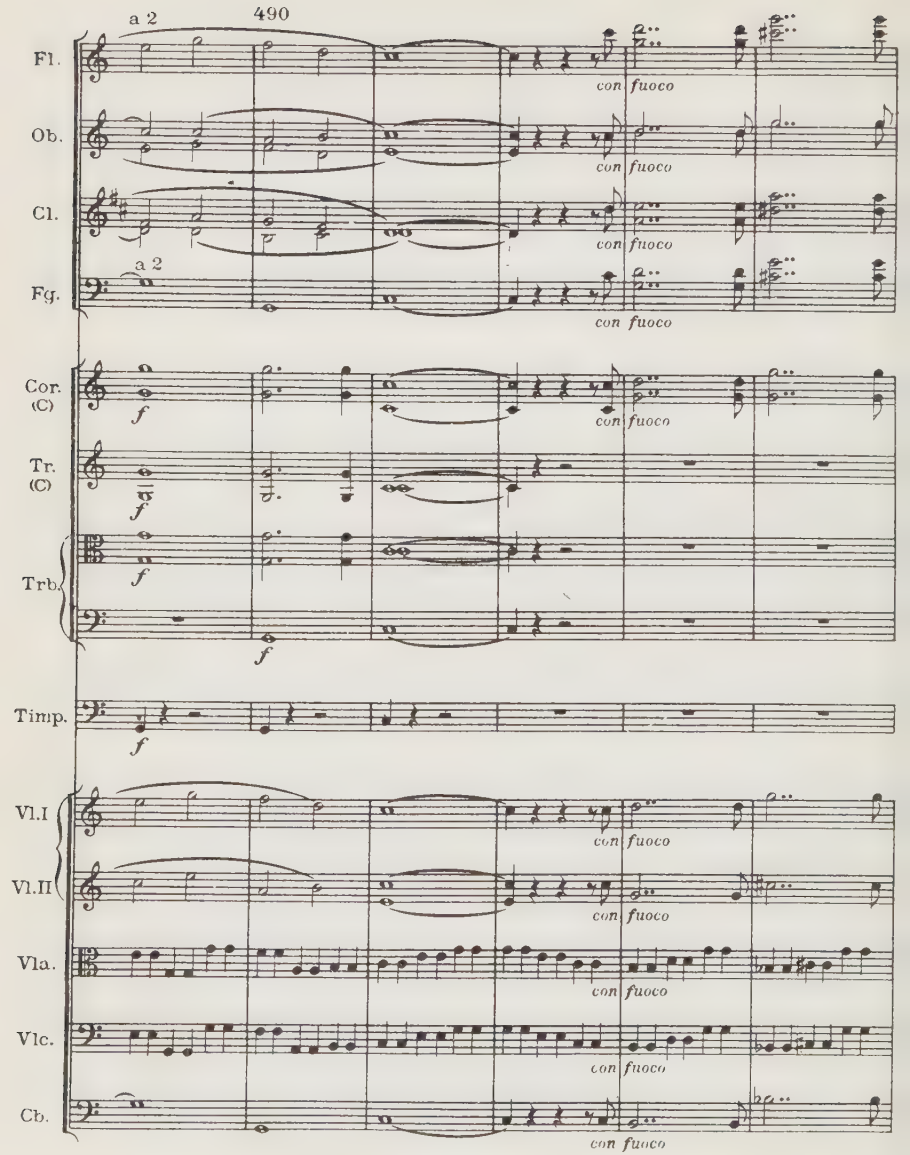

455
460
Fl.
Ob.
Cl
Fg.
Cor. (C)
Tr. (C)
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre cresc.
sempre cresc.
pizz.

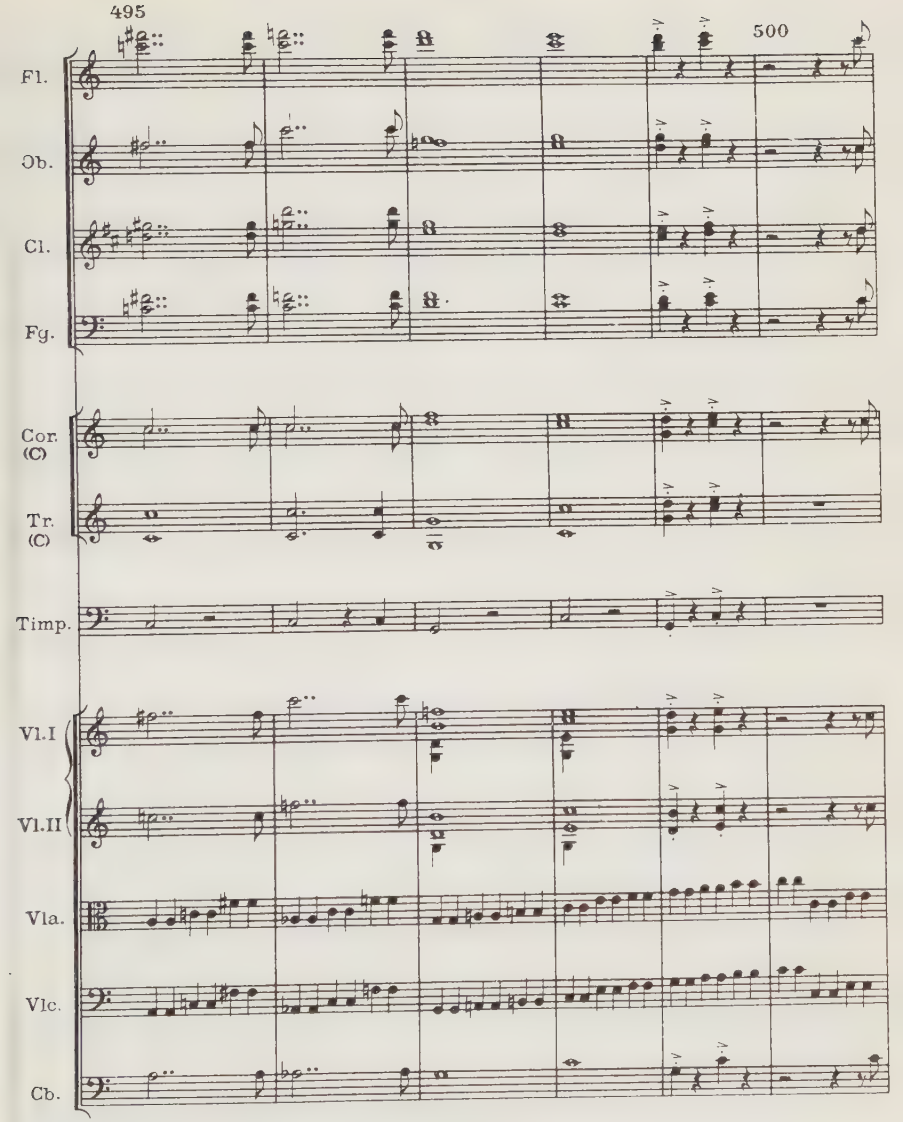

465
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
più f
Trb.
più f
più f
Timp.
tr
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.

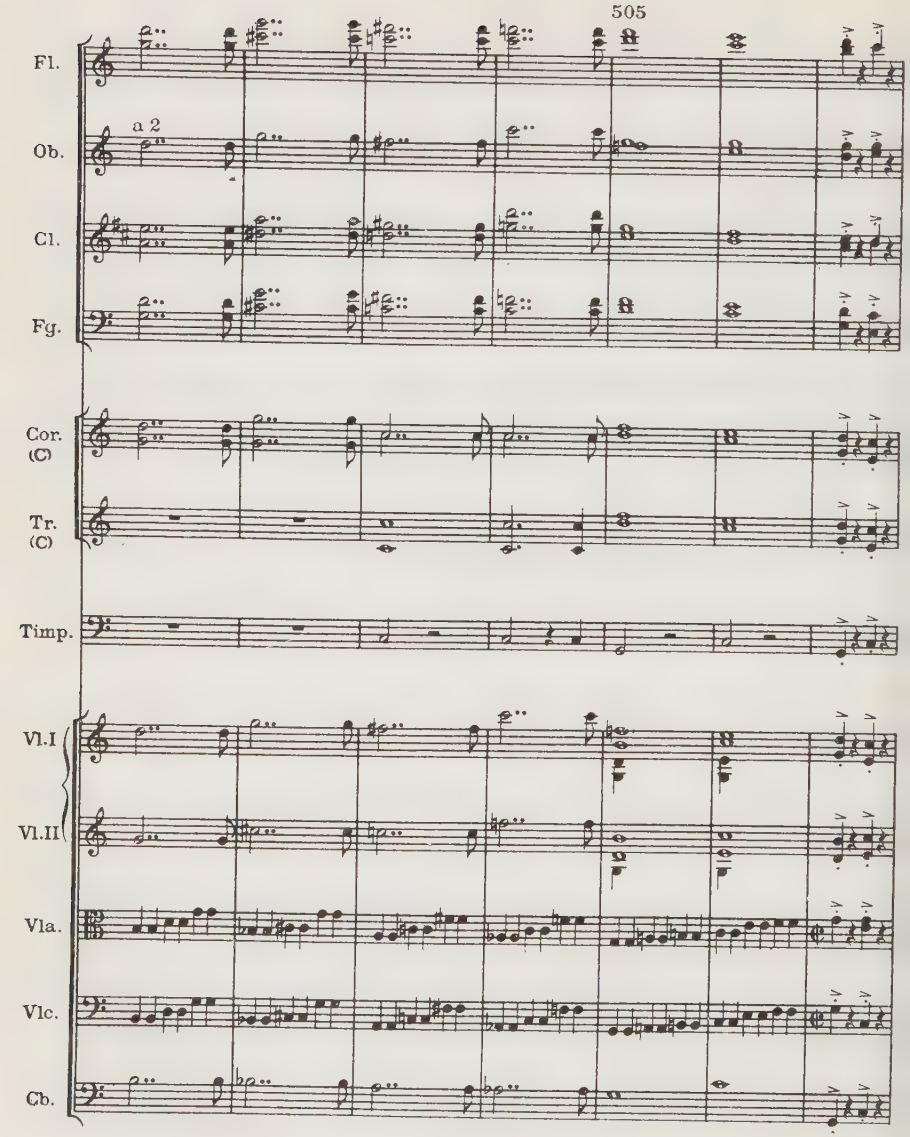

470
a 2
475
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Vl. I
Vl. II
Vla
Vlc.
Cb.
f
più f

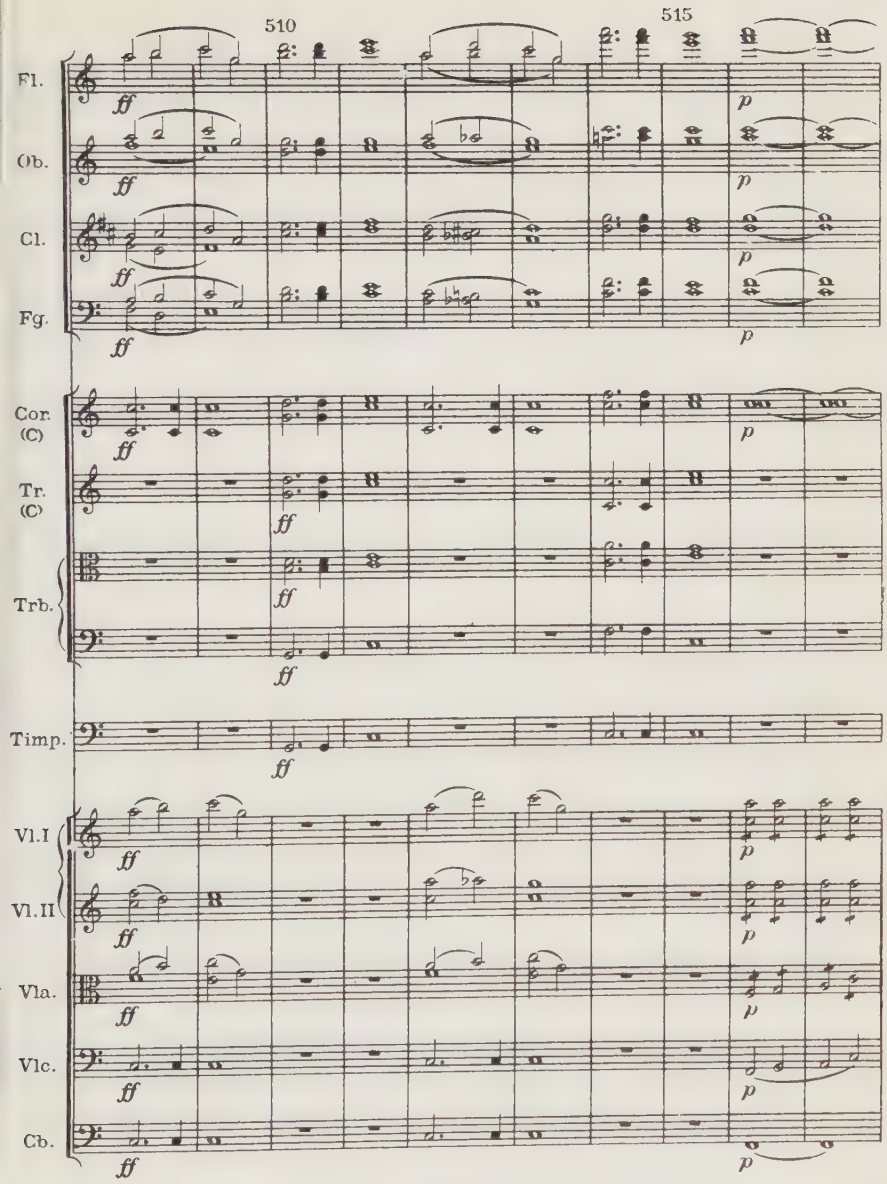

480
a 2
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
più f
più f
più f
Timp.
f
f
tr
Vl.I
Vl.II
Vlc.
Vla.
Cb.
arco
f

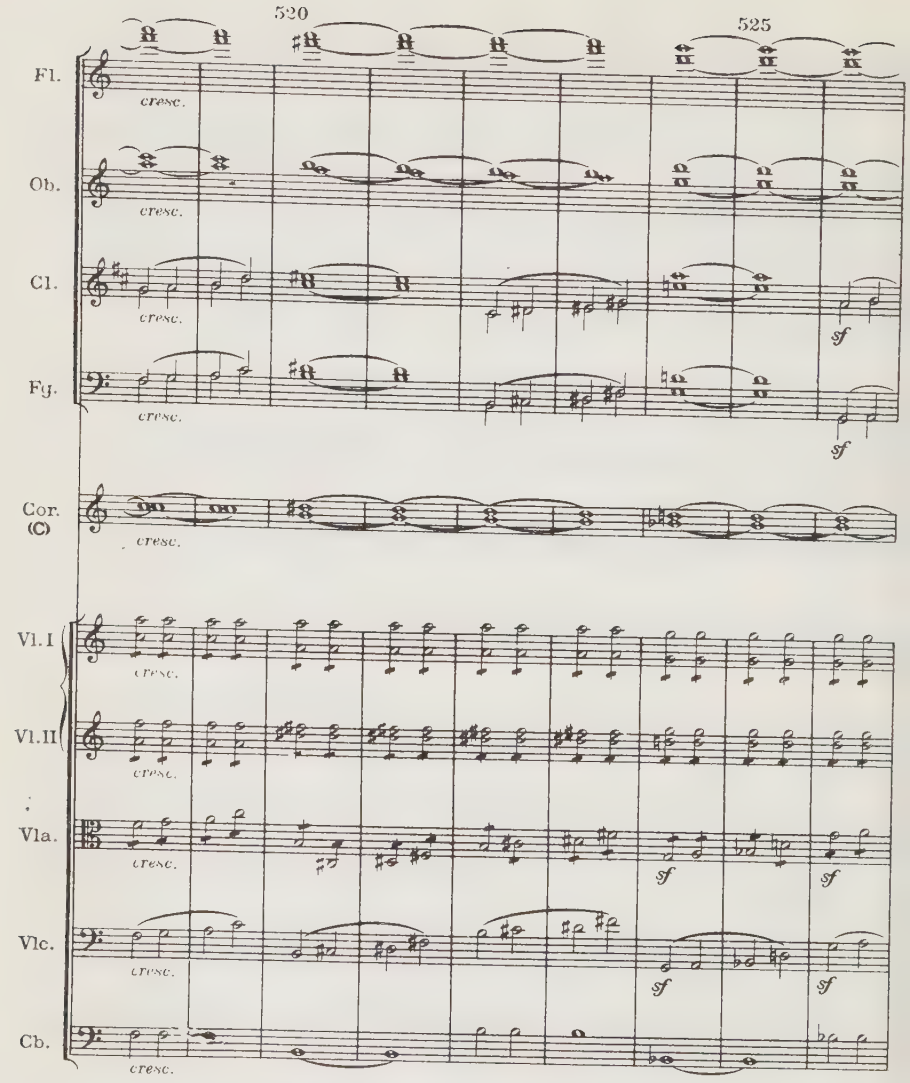

a 2
485
Fl.
Ob.
Cl.
Fg.
a 2
sf
Cor. (C)
Tr. (C)
Trb.
più f
Timp.
Vl.I
Vl.II
Vlc.
Vla.
Cb.

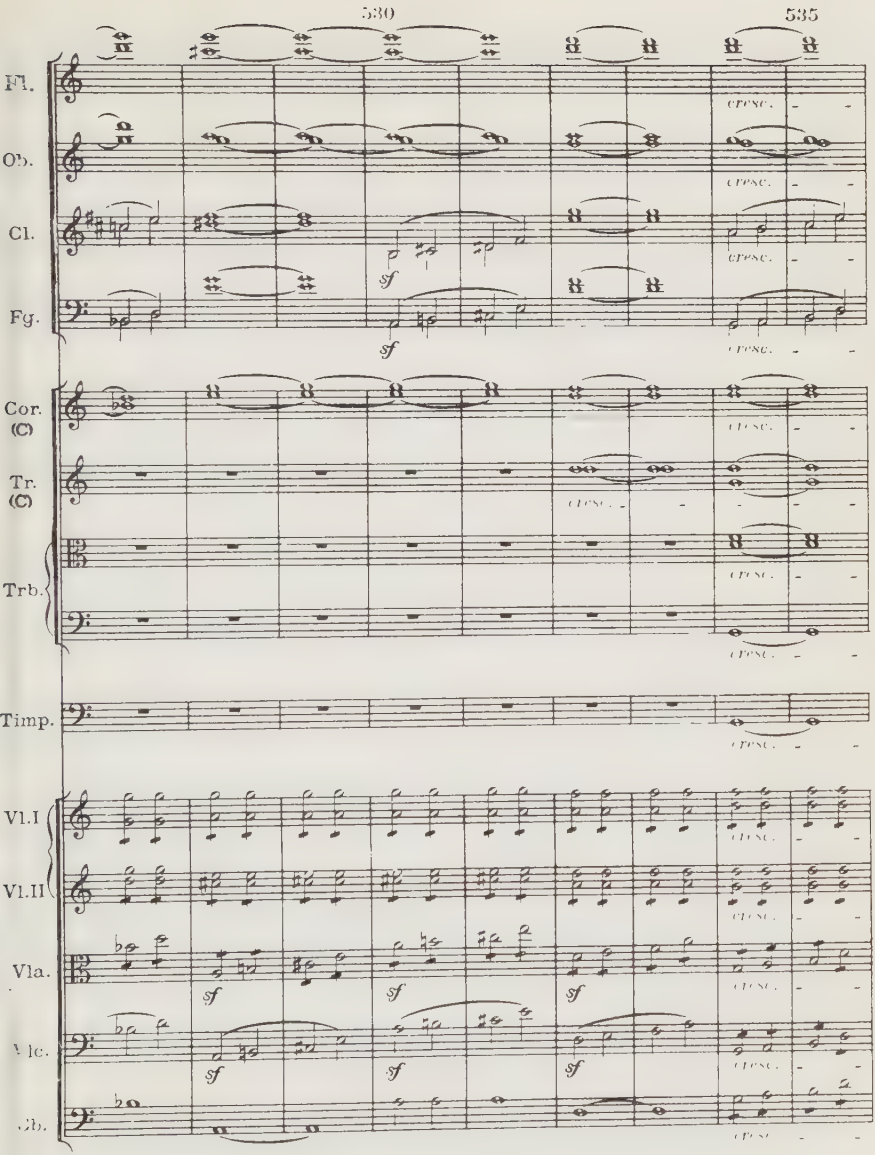

a 2
490
Fl.
Ob.
Cl.
a 2
Fg.
con fuoco
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

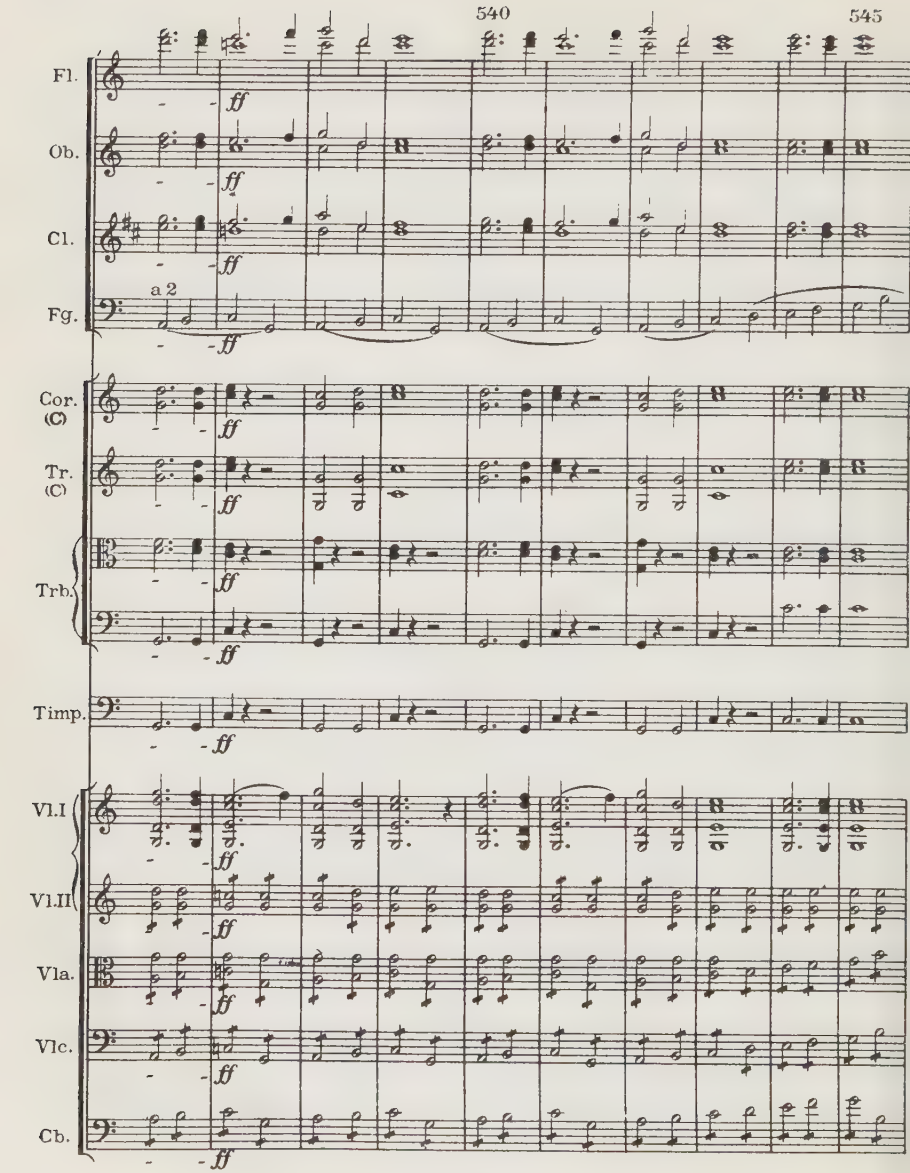

495
500
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

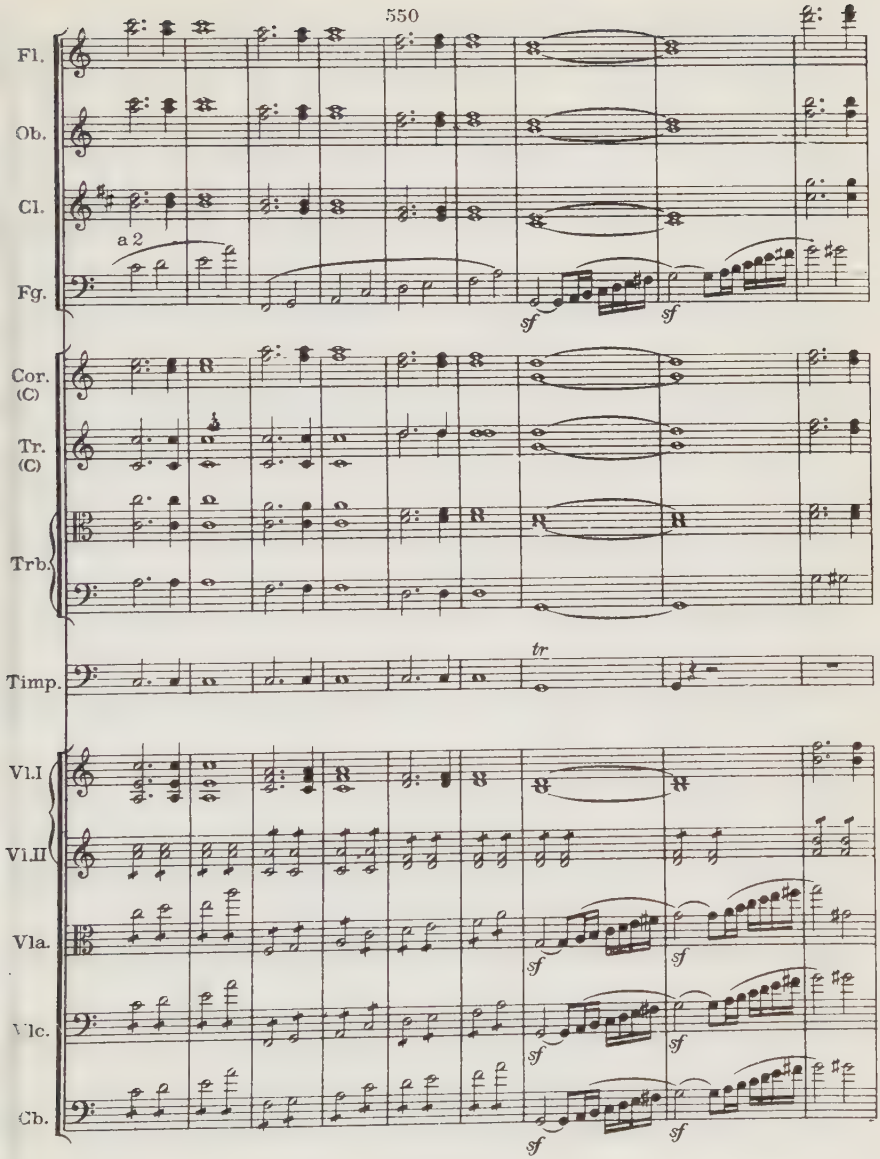

505
Fl.
a 2
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

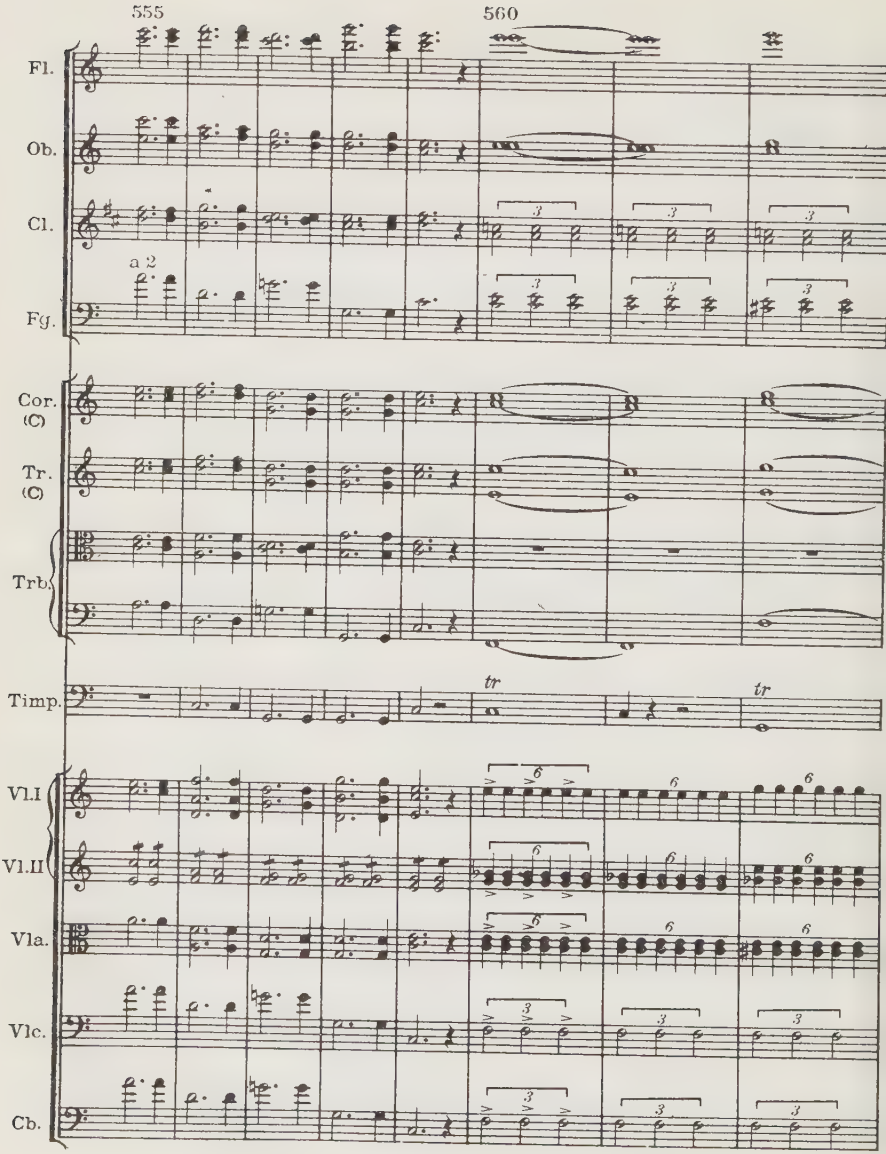

510
515
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
p

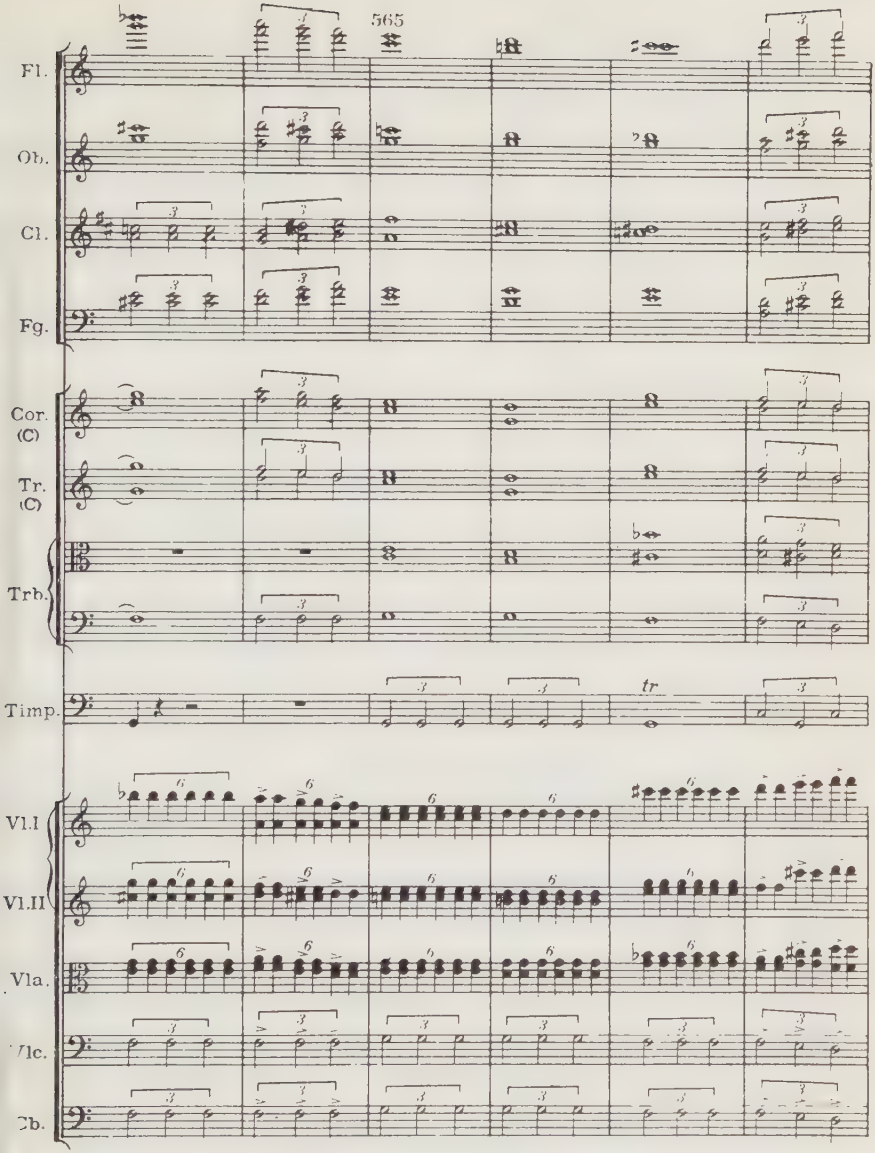

520
525
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
sf

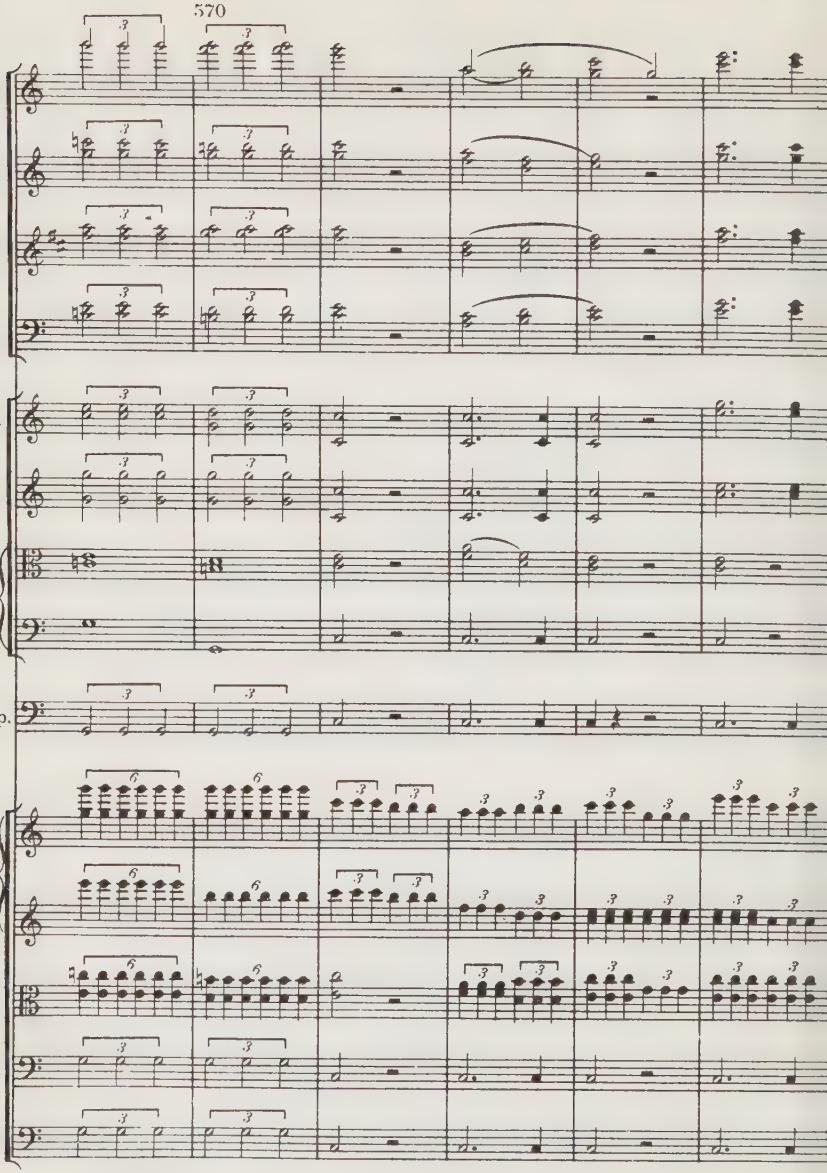

530
535
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf
cresc.

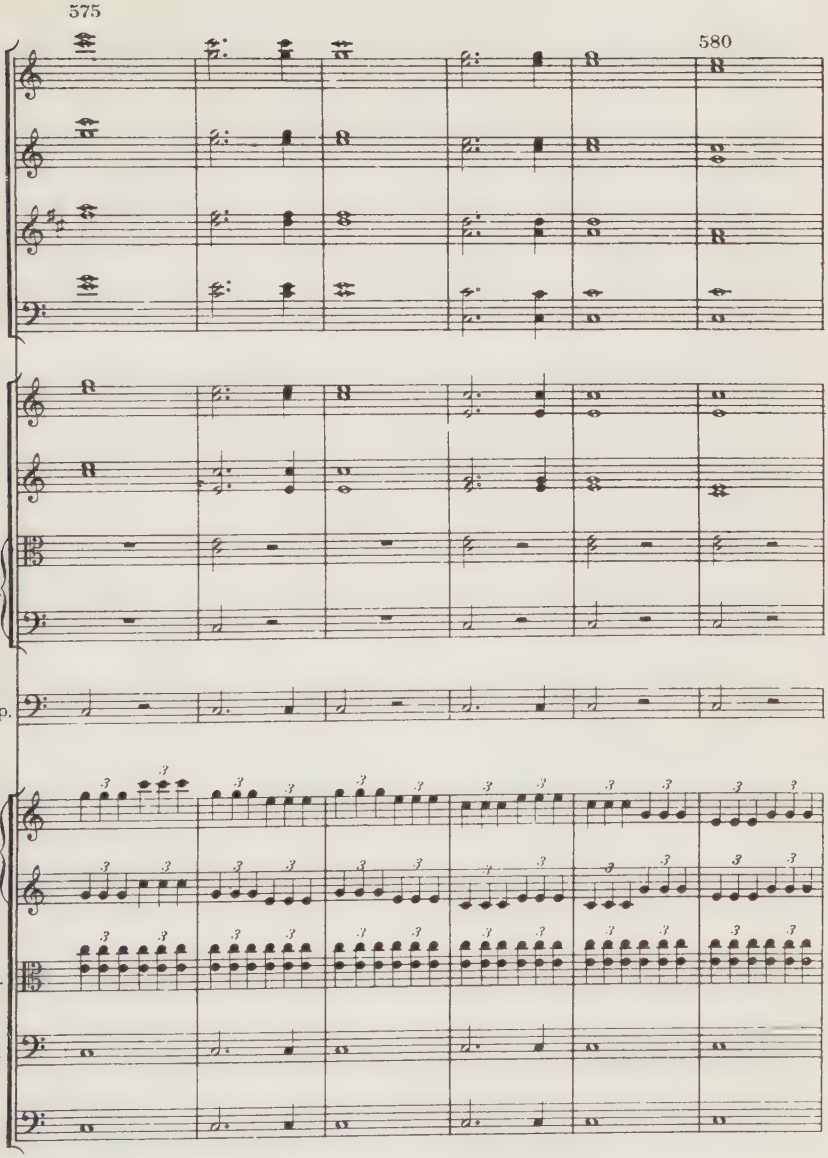

540
545
Fl.
Ob.
Cl.
Fg.
a 2
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff

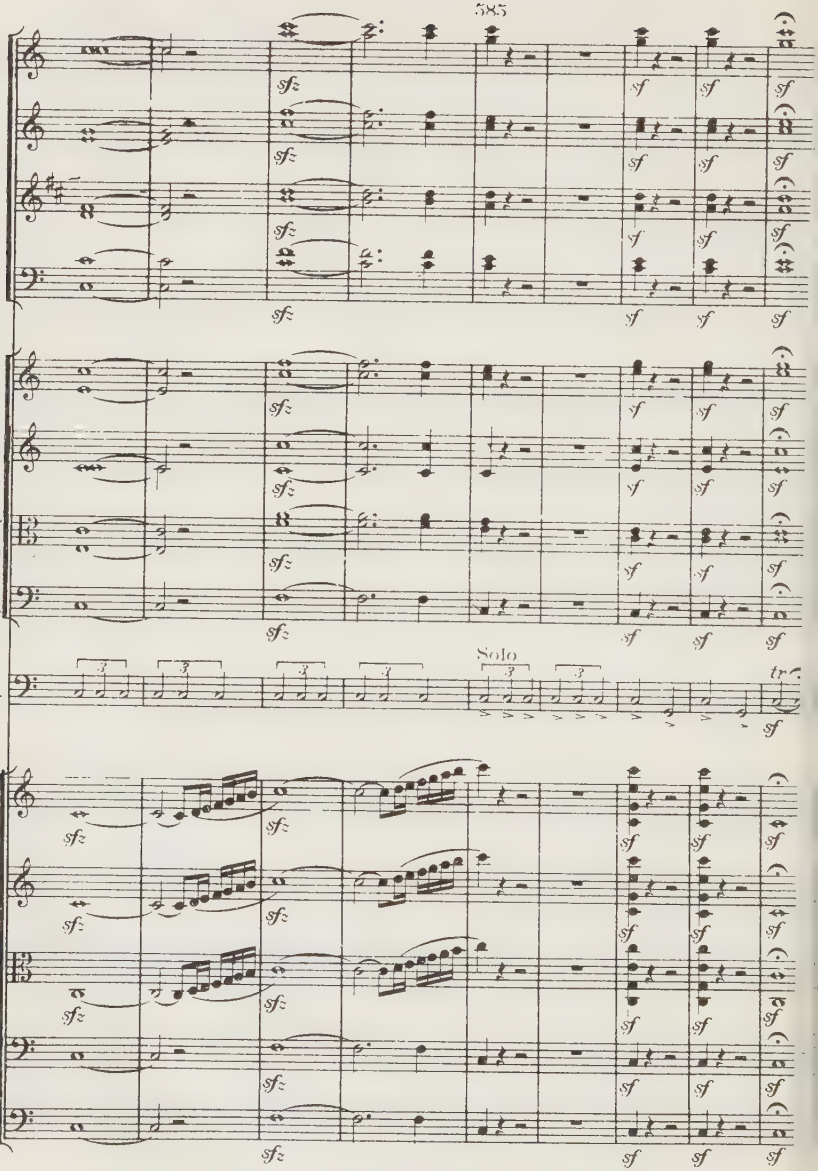

550
Fl.
Ob.
Cl.
a 2
Fg.
sf
sf
Cor. (C)
Tr. (C)
Trb.
Timp.
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf
sf
sf
sf
sf
sf


555
560
Fl.
Ob.
Cl.
a 2
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
tr
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.


565
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.


570
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.


575
580
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.


585
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Trb.
Timp.
Solo
tr
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sfz
sf

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